

# THE DIAPASON

DEVOTED TO THE ORGAN

Eighth Year—Number Four.

CHICAGO, MARCH 1, 1917.

Seventy-five Cents a Year—Ten Cents a Copy.

## YALE ENTHUSIASTIC OVER MONSTER ORGAN

OVER 3,000 AT THE OPENING

Professor Jepson's Playing Evokes  
Praise for Performer and In-  
strument—Woolsey Hall  
Proves Too Small.

Yale dedicated its magnificent new organ with spirit on the occasion of the recital, Feb. 2, by Professor Harry B. Jepson, long the master organist of the university. The program published in the March issue of The Diapason was given before an audience of more than 3,000 people in Woolsey Hall and the great instrument responded beyond all expectations, so that it was also a great day for the J. W. Steere & Son Company, the builders, who had been at work in the construction of the organ for many months. The famous Yale recitals by Professor Jepson will take on new interest as the result of the completion of this instrument, which contains practically every possibility of the present-day organ.

The recital spoke for itself and there were no dedicatory remarks or speeches, but Mr. Jepson rose to greatest heights of eloquence with his work at the keydesk. He expressed himself afterward as finding the organ up to every expectation.

Many organists from New York went to New Haven for the occasion and their comments on Mr. Jepson's playing were most enthusiastic.

Woolsey Hall has been so crowded at the recitals given since the organ was opened that hundreds have been unable to obtain seats. Although all the chairs the fire marshal will allow have been placed in the aisles, five hundred were turned away at the latest recital.

The organ, which is the latest of the large accomplishments of the Steere Company, builders of the Bailey Hall organ at Cornell University and of the Springfield, Mass., municipal organ, was described fully in The Diapason for October, 1915.

## BONNET COMING TO CHICAGO

Recital by Him March 9 on the Large  
Organ in Medinah Temple.

Joseph Bonnet, organist of St. Eustache, Paris, proclaimed as one of the greatest of living players, will give a recital in Medinah Temple, Chicago, Friday evening, March 9. Seats are on sale at Lyon & Healy's. Following custom in its attitude toward the public, Medinah Temple announces that a popular price will prevail—\$1 all over the house. Mr. Bonnet's program will be: Sonata in D minor, No. 1, Guilman; "Sœur Monique," Couperin; Fugue in C, Buxtehude; Gavotta (from the Twelfth sonata), Padre Martini; Toccata and Fugue in D minor, Bach; "Romance sans Paroles," Bonnet; "Variations de Concert," Bonnet; Improvisation on given themes.

Herbert Gould, baritone, and Miss Mary L. Hesselgren, soprano, with Miss Florence Hodge as accompanist, will take part in the program.

Mr. Bonnet's appearance at the largest organ in Chicago and in the huge auditorium of Medinah Temple will help to make the occasion one of the great musical events of the season. Mr. Bonnet was engaged through the efforts of Dr. J. Lewis Browne, dean of the Illinois chapter, A. G. O., who personally has guaranteed to meet the cost of the performance.

## Thirty-first Organ in One City.

Emanuel Reformed church at Philadelphia has placed an order with Reuben Midmer & Son of Brooklyn. This will be the thirty-first Midmer organ for Philadelphia in the last four years.

## JOSEPH BONNET



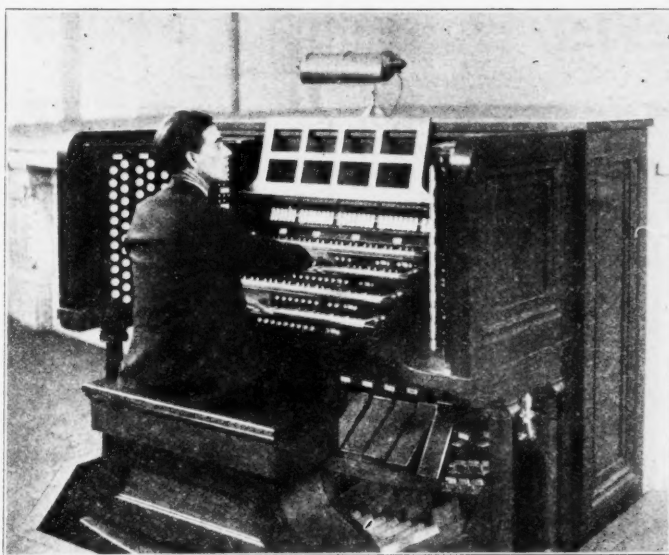
## FUND FOR FRISCO RECITALS.

Twenty Citizens Promise \$10,000 for  
Municipal Organ Music.

Twenty citizens have promised a fund of \$10,000 to assure municipal

recitals be passed by the board of supervisors to give Mayor Rolph the power to employ an organist for one year. It is proposed to have Edwin H. Lemare give weekly recitals.

The formal dedication of the or-



PROFESSOR HARRY B. JEPSON AT NEW YALE ORGAN.

organ recitals for one year in the Exposition auditorium at the Civic Center, according to news from San Francisco.

The supervisors' auditorium committee has recommended that a reso-

lution be passed by the board of supervisors to give Mayor Rolph the power to employ an organist for one year. It is proposed to have Edwin H. Lemare give weekly recitals.

The formal dedication of the or-

## CARNEGIE MUSIC HALL WILL HAVE NEW ORGAN

CONTRACT GOES TO SKINNER

Charles Heinroth to Preside Over  
Immense Instrument With Many  
New Features in Great  
Pittsburgh Center.

Carnegie Music Hall at Pittsburgh—center of all that is best in organ music—is to have a new organ which will be one of the greatest in the United States. The contract has been let to the Ernest M. Skinner Company and work will be begun at once. The organ will be a more modern successor to the fine instrument which long has served there and on which Charles Heinroth and his predecessors, including Frederick Archer and Edwin H. Lemare, have made organ history with their municipal recitals.

The specification of the new organ, which will be of decided interest because of many special features, is to be as follows:

### GREAT ORGAN.

Double Open Diapason, 16 ft.  
First Open Diapason, 8 ft.  
Second Open Diapason, 8 ft.  
Third Open Diapason, 8 ft.  
Fourth Open Diapason, 8 ft.  
Philomela, 8 ft.  
Doppel Flöte, 8 ft.  
\*Gross Flöte, 8 ft.  
\*Wald Flöte, 8 ft.  
Erzähler, 8 ft.  
Octave, 4 ft.  
\*Gemshorn, 4 ft.  
\*Flute Harmonique, 4 ft.  
\*Twelfth—Fifteenth, 2 1/2 ft.  
\*Mixture, 5 rks.  
\*French Trumpet, 16 ft.  
\*Tromba, 8 ft.  
\*Clarina, 4 ft.  
Clavier (operating Steinway Concert Grand).  
Celesta (from Choir), 4 ft.  
Celesta Sub (from Choir), 8 ft.  
Cathedral Chimes (from Echo).

\*Stops enclosed in separate swell box.

### SWELL ORGAN.

Bourdon, 16 ft.  
First Open Diapason, 8 ft.  
Second Open Diapason, 8 ft.  
Spitz Flute, 8 ft.  
Claribel Celeste, 8 ft.  
Claribel Flute, 8 ft.  
Stopped Diapason, 8 ft.  
Viol d'Orchestre, 8 ft.  
Voix Celestes, 3 rks., 8 ft.  
Quintadena, 8 ft.  
Octave, 4 ft.  
Violette, 2 rks., 4 ft.  
Flute Harmonique, 4 ft.  
Dolce Celeste, 2 rks., 4 ft.  
Flageolet, 2 ft.  
Dolce Mixture, 4 rks.  
Sesquialtera, 4 rks.  
Contra Fagotto, 16 ft.  
Cornopian, 8 ft.  
Flügel Horn, 8 ft.  
Vox Humana, 8 ft.  
Clarion, 4 ft.  
Tremulant.

### CHOIR ORGAN.

Contra Gamba, 16 ft.  
Open Diapason, 8 ft.  
Concert Flute, 8 ft.  
Wood Celeste, 8 ft.  
Viola, 8 ft.  
Dulcet, 2 rks., 8 ft.  
Dolce, 8 ft.  
Unda Maris, 8 ft.  
Gemshorn, 4 ft.  
Flute d'Amour, 4 ft.  
Piccolo, 2 ft.  
Double English Horn, 16 ft.  
Orchestral Oboe, 8 ft.  
Solo Vox Humana, 8 ft.  
Clarinet, 8 ft.  
Hautbois, 8 ft.  
Bassoon, 8 ft.  
Celesta, 4 ft.  
Celesta Sub, 8 ft.  
Tremulant.

### STRING ORGAN.

(In separate swell box.)  
Six ranks 8 ft. strings of varying scales, 438 pipes, playable on swell, choir and solo organs.

### Tremulant.

### SOLO ORGAN.

Stentorphone, 8 ft.  
Open Diapason, 8 ft.  
Orchestral Flute, 8 ft.  
Gross Celeste, 8 ft.  
Gross Gamba, 8 ft.  
Gamba Celeste, 8 ft.  
Octave, 4 ft.  
Hohl Pfeife, 4 ft.  
Trombone, 16 ft.  
Double English Horn (from Choir), 16 ft.  
Tuba Mirabilis, 8 ft.  
Tuba Minor, 8 ft.  
Trompette, 8 ft.  
French Horn, 8 ft.  
Corno di Bassetto, 8 ft.  
Orchestral Oboe (from Choir), 8 ft.  
Cor Anglais, 8 ft.  
Tuba Clarion, 4 ft.

[Continued on Page 10.]

## PLAYING OF BONNET ROUSES ENTHUSIASM

### EXPONENT OF GREAT SCHOOL

**Tour Begun Under Most Favorable Auspices—Touchstone by Which to Estimate Taste and Capacity in America.**

BY HAROLD VINCENT MILLIGAN.

The name of Joseph Bonnet has become well known in America in recent years as that of the most distinguished virtuoso of that small group of French organists whose supremacy in the modern organ world is unquestioned. He comes to us, therefore, as the exponent of a definite and sharply-defined school of organ-playing and as a representative of the best of that school—a school that is by common consent regarded as the highest development of the possibilities of the instrument. In such a capacity his coming means more than merely a concert tour by a distinguished foreign artist; his playing may be regarded as a touchstone by means of which we can estimate the prevalent taste and capacity of American organists.

Mr. Bonnet's American tour, which is to be extensive, began under the most favorable auspices with his recital on Tuesday evening, Jan. 30, at the Great Hall of the College of the City of New York. The four-manual Skinner organ at the City College is a noble instrument, and the hall is one of the most imposing interiors in America and admirably adapted for the presentation of music. The hall was well filled with an audience of the kind usually described by reporters as "brilliant." "Society" was well represented, for the committee which sponsored the coming of Mr. Bonnet to America includes the names of many wealthy and influential citizens; in addition to those music-lovers and opera-goers who are not accustomed to regarding organ playing as "music," the organists themselves were all there (some of them perhaps from Missouri) indeed. A hasty glance over the throng created the impression that it was a combined meeting of the A. G. O. and the N. A. O. Even the critics of the daily papers were drawn far out of their accustomed orbits by this meteoric visitor from other skies.

Aside from the four Bonnet compositions at the end, the program was probably familiar to every organist in the audience. This is characteristic of Mr. Bonnet; he challenges attention and comparison on familiar ground. His programs are as frank and straightforward as his playing.

Appropriately enough, the first notes he played publicly in America were written by his master and predecessor, the man who for many years typified French organ music to Americans and who did more to advance the cause in this country than any other individual—Alexandre Guilman. The opening chords of the First Sonata in D minor were announced by Mr. Bonnet in a manner that left no doubt as to his virtuosity and authority, while the whole sonata was played with a dash and vigor that revived its pages and made them glow with new life and color. The registration and tempo of the famous Pastorale were not what we are accustomed to, and seemed to the present writer to be somewhat lacking in poetry and nuance, but the Finale was delivered in so triumphant a manner as to disarm criticism. It is in brilliant toccata movements such as this that Mr. Bonnet's virtuosity shines at its brightest; indeed, we had never heard the organ played with such sparkle and verve.

After the Martini Gavotte, Mr. Bonnet played as an encore a charming Andantino by Chauvet, and at the conclusion of the entire program his encore was the D major fugue of Bach. In addition to the announced program, he played a most interesting and effective improvisation on a Gregorian theme sent up by one of the audience. In this field of improvisation, a peculiarly French faculty, Mr. Bonnet lives up to the best tradi-

tions of the art. The four compositions of his own at the close of the program aroused great enthusiasm, particularly the famous "Variations de Concert," upon which many young American virtuosi cut their teeth.

As a technician Mr. Bonnet is well-nigh perfect. He exhibits in turn an impeccable legato, a dazzling staccato, an inspiring bravura, an unshakable dignity and poise, while pulsating through all his music is a rhythmic vitality that infuses it with life and meaning. The clarity of his enunciation is a constant joy to the listener. It is impossible to speak of his playing without enthusiasm. He seems to possess to the highest degree every one of those qualities which make up good organ playing. The writer has had the pleasure of hearing him play three different programs on three different organs during the last week and his admiration has grown with each occasion. As M. Bonnet becomes more familiar with American organs and to a greater degree "en rapport" with American audiences, his playing mellows and grows warmer and exhibits a greater flexibility without losing in any measure those qualities of precision and rhythmic vigor which distinguish it.

There is nothing of the "Lost Chord" attitude about Mr. Bonnet or any of his confreres. They do not sit at the organ when "weary and ill at ease"; they bring to the instrument the best of their mental and nervous vitality and concentration. Their fingers do not "wander idly over the noisy keys"; when a French organist sits down at the organ he knows exactly where he is going and how he is going to get there.

At his Aeolian Hall recital, Mr. Bonnet's art and technique shone and he aroused his audience to enthusiasm such as given only to such great artists as Paderewski and Kreisler. At the conclusion of the program he was compelled to add several encores and his hearers departed reluctantly only when it became apparent that he would play no more.

On the occasion of Guilman's first visit to this country, only a little over twenty years ago, many worthy citizens were amazed and somewhat shocked to discover that he played with his feet as well as his hands! They were also quite disappointed to learn that an organist did not produce a loud noise by pushing heavily on the keys and, correspondingly, play softly by touching them lightly. Since that time thousands of "pipe organs" have been built in American towns and cities that never knew them before and everywhere knowledge and taste have increased in quantity and improved in quality.

But there is still much to be desired. It is still possible to play the organ more badly than any other instrument, and "get away with it." It is only as the public learns to distinguish good organ playing from bad that inefficient organists will mend their ways and good organists become better. It is only when the public will no longer tolerate sloppy, spineless, rhythmless, blurred, meandering and worthless organ playing that musicians will take the trouble to study the instrument properly, play it artistically and maintain a standard worthy of the instrument and of themselves. In spite of a lot of sentimental nonsense about "the king of instruments," the organ has been only a poor relation in the musical family; whether or not it will ever take its proper place depends upon the organists themselves, and they, in the final analysis, are molded by the knowledge and taste of the great public.

In view of these facts, it is impossible to overestimate the importance of Mr. Bonnet's visit to America. His playing is so different from that to which the majority of the public is accustomed, that it is bound to arouse interest and discussion, which is the first step toward improvement. Particularly among the younger organists will his influence be felt; to listen carefully and analytically to a program by this great artist is worth a whole term of lessons. We know now that the visits of Alexandre Guil-

man to this country made musical history. Looking back to them we can see that they marked a turning point, among musicians and with the public, and that they left their indelible impression upon a whole generation of music lovers. Is it too much to prophesy that this, the first, but we hope not the last, visit from a man who in more than one way is Guilman's successor, will be productive of even greater and more far-reaching results?

#### Opening at Long Branch.

Clifford Demarest gave the opening recital on a Möller organ in the First Baptist church of Long Branch, N. J., Feb. 16. The organ has twenty-four speaking stops. A large part of the \$5,000 spent for the organ was given by summer cottagers at Long Branch.

Harry Packman of La Crosse, Wis., the organist, has received word from England that six of his near relatives have met death fighting in the British army.

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# EIGHTH AUSTIN ORGAN FOR WILKES-BARRE, PA.

## FOUR MANUAL IS ORDERED

First Presbyterian Church to Have  
Instrument of Fifty-Six Stops—  
One of Sixty-Eight Stops  
for Hartford.

The Austin Organ company has received without contest a contract from the new First Presbyterian church of Wilkes-Barre, Pa., for an instrument of four manuals and fifty-six stops. About ten years ago the Austin company filled its first contract in that city and with this new

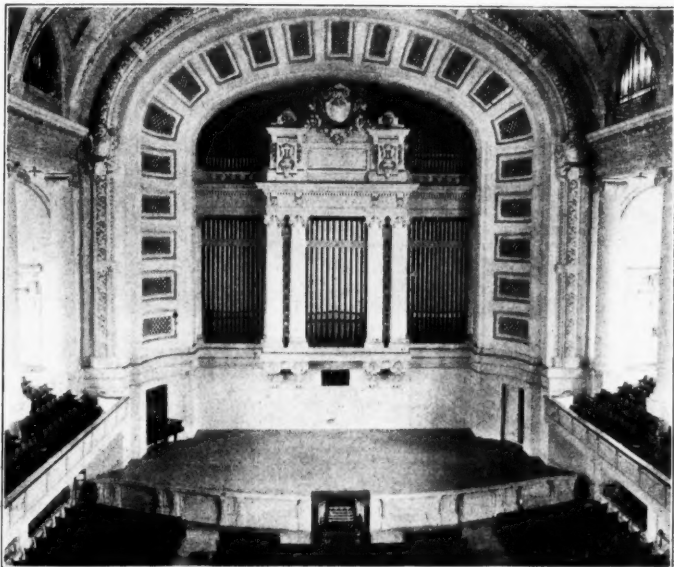
forum and near the east end of the nave. The cathedral seats 2,500. The specification is summarized as follows:

Celestial division—triforium—Open and stopped diapason, nitsua, muted viole and two celeste ranks of strings; fern flöte, echo horn and chimes.

Solo—Gross flöte, diapason, gamba and gamba celeste, flute ouverte, and tuba at 16, 8 and 4-foot pitch.

Great—Diapason, 16 ft.; two diapasons, 8 ft.; gemshorn, cello, double flute, harmonic flute, octave diapason, harmonic flute, both 8 foot and 4 foot; super octave, 2; trumpet and clarion.

Swell—Bourdon, 16 ft.; two diapasons at 8; salicional, string and celeste, aeoline, traverse flute, viola



ORGAN IN WOOLSEY HALL AT YALE UNIVERSITY.

enterprise will have eight, three of which are four-manual, two three-manual and three two-manual. Five of these organs happen to be on the principal street of churches of the city. The First Presbyterian organ to be replaced is a three-manual Roosevelt of twenty-eight stops, which has stood for twenty-six years.

Musical interest in Wilkes-Barre has been quickened with splendid concert courses, a famous men's singing society that has gained fame outside its boundaries and a particularly good military band of fifty pieces, besides weekly organ recitals, free to the public from November to May, on the Irem Temple organ. Hence the demand for and the appreciation of an organ of such large capacity.

The specification besides the conventional work required in such an instrument discloses some interesting features that promise to make this organ not only a little the largest in the section, but one having some unusual tonal luxuries. The pedal will have a 32-foot double open and eight ranks of 16-foot pitch. The great, all of which except diapasons is enclosed, will have a 16, two 8s, and 4-foot diapasons. In the solo divisions will be found orchestral oboe, saxophone, gross flöte, tuba, gross gamba and a gamba celeste. There will be an echo division in the distant foyer hall, which will have a lieblich pedal, and on the manuals a lieblich gedeckt, string, fern flöte, chimes and vox humana. An answering vox humana will be in the main organ. The instrument will have a wood celeste and two string celestes in the main organ and one in the echo. The reed family is well represented with a tuba on manual and a tuba of 16 feet on the pedal, contra fagotto, corneopane, oboe, clarinet, cor anglais, orchestral oboe, etc. There will be a harp celeste of a new resonator scheme.

The Austin Company will also build a large instrument of four manuals and sixty-eight stops for St. Joseph's cathedral, Roman Catholic, of Hartford, Conn. This organ will be placed mainly in the west gallery, with a celestial division in the tri-

flageolet, double oboe horn, corneopane and vox humana.

Choir—Contra viole, diapason, concert flute, flute celesta, dulciana, unda maris, quintadena, flute d'amour, piccolo, clarinet, harp.

Pedal—Resultant, 32 ft.; bourdon, 32 ft.; diapason, bourdon, contra viole, gedeckt, echo gedeckt, second open, tuba and fagotto, 16 ft.; gross flöte, gedeckt, flute and tuba, 8 ft.

## N. A. O. MEETING IN CHICAGO.

### First Monthly Gathering of Illinois Council—Gains Made.

The first monthly meeting of the Illinois Council of the National Association of Organists took place at state headquarters, Epiphany Church Parish House, Chicago, Sunday afternoon, Feb. 18. The president, Dr. Francis Hemington, welcomed a large number of organists and outlined plans for building up the membership all over the state. Monthly meetings of the council will be held on the third Sunday afternoon in each month, with recitals by prominent organists of the state.

The membership has increased rapidly since Chicago has been made state headquarters, and nineteen new members have been added during the last two months. Arrangements have been made to appoint a vice-president in each of the largest four cities of the state—East St. Louis, Springfield, Peoria and Rockford. In addition twenty cities of the state will have a representative on the executive committee.

At the meeting Frank E. Morton, acoustic engineer of the American Steel and Wire Company, delivered an interesting address on "The Organist as a Factor in the Music Industry."

### Add to Organ as Memorial.

The Haskell organ in the Pine Street Presbyterian church of Harrisburg, Pa., has just had an addition of a set of cathedral chimes and a vox humana stop, installed by the same firm. These additions are a part of a memorial to the Rev. George Stuart Chambers, D. D., who during the

thirty-two years of his pastorate made a notable contribution to the music of this church and of this city. The organ is a modern three-manual, electro-pneumatic instrument, and with the additions has a total of thirty-one stops. Frank A. McCarrell, organist of the church, played the following selections at the unveiling of the additions to the organ, Feb. 11: "Vision," Rheinberger; Elegy, Massenet; Elegy, T. Tertius Noble; "Evening Bells and Cradle Song," Macfarlane; Toccata, Gothic Suite, Boellmann.

## ENTERS THE ORGAN FIELD

### Widney Company of Chicago Opens New Supply Department.

The Widney Company of Chicago announces the opening of a special pipe organ supply department in conjunction with its large piano supply business. The pipe organ department will be under the direct supervision of H. G. Kinder, who has had wide experience in organ building, having invented several devices used by some of the largest builders in the country. While he has specialized on the scientific principles, he has had practical experience.

This company has made great strides. It started only three years ago and in this short time has become one of the largest purveyors of piano parts in the country. It has a splendidly equipped plant and a battery of special machines manned by skilled workmen.

The Widney company will soon demonstrate to the pipe organ manufacturer the possibilities of standardizing a number of parts which will make for greater efficiency, economy, and better service.

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- Woolsey Hall Organ, Yale University, 163 stops (dedicated February 2, 1917; contract awarded after more than two years of thorough investigation).
- H. B. Jepson, Professor of Applied Music and University Organist of Yale, has proclaimed us to be unquestionably the first builders in this country today.

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# Some Recent Recitals

**Wilhelm Middelschulte, Chicago**—Mr. Middelschulte gave the following program on the new Weickhardt organ at the Evangelical Lutheran St. James' church, Chicago, on Feb. 18: Concerto No. 1, Handel (Cadenza by Middelschulte); Andante from Fourth Sonata, Bach; Adagio (from the Piano Concerto, Op. 73), Beethoven (arranged for organ by Middelschulte); "Gebet," Alkan; Allegro Cantabile, Widor; Scherzo, Guilmant; Angelus, Liszt; Allegretto, Mendelssohn; "Perpetuum Mobile" for pedal only; Middelschulte; Passacaglia in D minor, Middelschulte.

**Rollo Maitland, F. A. G. O., Philadelphia**—Dec. 11, at the Memorial Church of St. Paul, Overbrook, Pa., Mr. Maitland played: Concert Overture in E flat, Faulkes; "Pastorale Religieuse," Kramer; Toccata and Fugue in D minor, Bach; "Kammenoi Ostrow," Rubinstein; Schubert, Kinder; "Marche Militaire," Schubert.

Dec. 20 on the new Steere organ in the Arch Street Methodist Episcopal church of Philadelphia he played: Concert Rondo, Hollins; "Pastorale Religieuse," A. W. Kramer; Prelude in B minor, Bach; Improvisation on Christmas Carols; Caprice, "The Brook," Dethier; "Kammenoi Ostrow," Rubinstein; "Marche Militaire," Schubert.

Jan. 9, under the auspices of the American Organ Players' Club, at the Memorial Church of St. Paul, he played: Prelude in B minor, Bach; Cantilene Pastorale, Guilmant; Second Sonata, Guilmant; Reverie, Maitland; Persian Suite, Stoughton.

Feb. 7, at the Memorial Church of St. Paul, Concert Rondo, Hollins; "Adoration et Vox Angelica," Dubois; Prelude in E minor, Bach; Spring Song, "From the South," Lemare; Allegretto in A, Tours; Overture, "Oberon," Weber.

Feb. 16, at the mid-winter commencement exercises of the Central High School: Overture, "Merry Wives of Windsor," Nicolai; Marche Militaire, D. D. Wood; Largo, Handel; Scotch Fantasia, Macfarlane; "Sakl," Elftang; Bernhard Johnson; Sonata No. 1, Mendelssohn; "Morning Day," Scherzo Fugue, "Chant du Bonheur," Lemare; Improvisation; Fantasia in F minor, Mozart.

Mr. Lemare played in the First Methodist church of San Jose, Cal., Feb. 1, his program being as follows: Toccata and Fugue in D minor, Bach; Minuet in A, Boccherini; Sonata No. 1, Mendelssohn; "Cantata della Sera," d'Ervy; Intermezzo in D flat, Hollins; Madrigal (from Festival Suite), Lemare; "Chant du Bonheur," Lemare; Improvisation; Marche Cortese, "Irene," Gounod.

**J. Norris Hering, F. A. G. O., Baltimore, Md.**—The organist and choirmaster of Christ Episcopal church and music critic of the Baltimore Star gave a recital at the Episcopal Church of the Prince of Peace, Baltimore, Thursday, Feb. 8, and played from memory, as always: Five movements from Suite, Opus 92, Max Reger; Chorale, No. 3, in A minor, Cesar Franck; Melodie, Plain-tive, Opus 9, No. 5, Giuseppe Ferrata; Scherzo in E major, Eugene Gigout; Prelude in E major, J. Norris Hering; Prelude in E flat minor, Op. 66, Vincent D'Indy; Finale (Allegro Vivace), from Symphony No. 7, in A minor, C. M. Widor.

**Charles E. Clemens, Cleveland.**—Besides his many other activities Dr. Clemens gave a concert Feb. 12 under the auspices of the Northern Ohio Chapter, A. G. O., at Baldwin-Wallace College, Berea, Ohio. His program included: Choral Improvisation, Karg-Elert; Allegro in C minor (Trio Sonata), Bach; Allegretto in poco agitato ("Hymn of Praise"), Mendelssohn; Adagio and Finale from Symphony No. 6, Widor; Monologues, Rheinberger; "The Harmonious Blacksmith," Handel; Aubade in D flat, Bernhard Johnson; "Valse Triste," Sibelius; "Marche Heroique," Lemare.

At his Sunday vespers recitals in the Euclid Avenue Presbyterian church Mr. Clemens has played: Jan. 28—"Grand Choeur," MacMaster; Sonata No. 2, third movement, Bach; Allegretto, Cover; Andante and "Marche Heroique," Lemare.

Feb. 4—Fanfare in D, Faulkes; Elegy, Barnby; Andante in A (Symphony in D), Haydn; Canzonet in B flat, Elliott; "Pomp and Circumstance," Elgar.

Feb. 11—"Paeon," Matthews; Humoresque, Tschalkowsky; Minuet and Trio, Wolstenholme; Meditation, d'Ervy; Finale (Symphony No. 7), Widor.

**Charles Heinrich, Pittsburgh**—Mr. Heinrich gave the following program Feb. 3 at Carnegie Music Hall: "Leonore Overture," No. 3, Beethoven; Adagio from Suite, Op. 3, Georges Enesco; Sonata in D minor, Merkel; "Siegfried," Idyl, Wagner; "The Brook" (Caprice), Harmonious Blacksmith; Handel; Polonaise in A major, Chopin.

**T. Scott Burrman, F. A. G. O., New York City.**—The final recitals of the season at the Scotch Presbyterian church

were played on the Sunday afternoons of February and included the following: Introduction and Allegro, Burrman; "Chant sans Paroles," Fryssinger; "La Nuit," Karg-Elert; Prelude and Fugue in D minor, Bach; "Prayer," Lemaire; "Melody in a Folk-song Style," Cadman; Processional March, Edward M. Read.

Feb. 11—Concert Overture in B minor, James H. Rogers; Caprice, Bernhard Johnson; "Waldwehen" (Siegfried), Wagner; Lemare; "In the Twilight," Harker; Largo, Handel.

Feb. 18—Prelude and Melody in F, Edward M. Read; Allegro con Grazia, Tschalkowsky; "Herr Jesu Christ," Bach; "At Twilight," Fryssinger; Romanza, Parker; Caprice in B flat, E. F. Johnston; "Rustic Dance" and "Thanksgiving," Demarest.

Feb. 25—"Isle's Liebestod" ("Tristan and Isolde"), Wagner-Lemare; Scherzino, Ferrata; "Aubade," Bernhard Johnson; "Woodland Revery," Diggle; Funeral March of a Marionette, Gounod; Meditation on "Eventide," Burrman; "Allegretto," Wolstenholme; Toccata (Fifth Symphony), Widor.

**George H. Fairclough, St. Paul.**—Mr. Fairclough of St. John's Episcopal church gave a recital on the new organ in the House of Hope Presbyterian church Jan. 23 under the auspices of the Minnesota chapter, A. G. O. He played: "Allegro Giubilante," Gottfried H. Federlein; Adagio (recitative) and Allegro (Second Concerto), Handel; Fantasia and Fugue in G minor (the great), Bach; Pastorale, Op. 19, Cesar Franck; "A Fantasy," C. Edgar Ford; "Chanson Passionnee," James P. Dunn; "Seventh Sonata," Guilmant; "An Idyl," Ralph Kinder; "Evening Song," Edward Bairstow; "A Desert Song," Ernest H. Sheppard; Toccata in F, Thomas J. Crawford.

**Richard Keys Biggs, New York.**—Mr. Biggs gave one of his well-arranged and splendidly-performed series on the Sunday afternoons of February under the auspices of the department of education of the city of New York, in co-operation with the American Order of Organists, at the Erasmus Hall high school in Brooklyn. The programs he presented were as follows:

Feb. 4—Concert Overture, Maitland; Nocturne, Miller; Canzona, Faulkes; Allegro from Second Symphony, Vienne; Finale from Second Act, "Madam Butterfly," Puccini; Marche Nocturne, MacMaster; March from "El," Costa; Scherzo, Hoffman.

Feb. 11—Concert Overture, Faulkes; "Sunset," Biggs; "Will-o-the-Wisp," Nevin; Solemn Prelude, Barnes; Scherzo from Second Symphony, Vienne; "The Garden of Iram," Stoughton; Prelude and Fugue in C minor, Bach; Gavotte, Thomas; War March of the Priests, Mendelssohn.

Feb. 18—Second Suite (dedicated to Mr. Biggs), Rogers; Fantasia in C minor, Bach; "At Twilight," Stebbins; "Forest Murmurs" ("Siegfried"), Wagner; "Magic Fire" ("The Walküre"), Wagner; "Sakuntala" Overture, Goldmark; Nocturne, d'Ervy; Festival Toccata, Fletcher.

Feb. 25—Sonata in A minor, Borowski; "Oh, the Lifting Springtime," Stebbins; Pastorale, Fretblad; Fugue in E flat ("St. Ann's"), Bach; Romance, Svendsen; Intermezzo, Callaerts; Finale, Hollins.

**Frederic Hodges, Johnstown, N. Y.**—Professor Hodges gave a recital at the First Methodist church of Boonville, N. Y., Jan. 23 and played as follows: Grand Offertoire, Wely; Romance, Maxime; Minuet, Boccherini; Air Variet, Weber; Toccata in D minor, Nevin; "In the Forest," Durand; "The Rippling Brooklet," Gillette; "O the Lifting Springtime," Stebbins; Overture to "Raymond," Thomas; "O That We Two Were Maying," Nevin; "The Treasury," Nevin; Humoresque, Dvorak; March of the Nations, Novello.

**J. Lewis Browne, Chicago.**—Dr. Browne was heard in recital at the Central Christian church of Peoria, Ill., Feb. 15. His program was: Concert Fantasia in F minor, Arthur Bird; Andante from a Suite (paraphrased), Arthur Bird; "Fuga Cromatica" (Op. 38, No. 3), Josef Rheinberger; "Kismet," Hugo Goodwin; Scherzo Symphonique, J. Lewis Browne; "Mat-lath Yad" (Memorial to the dead), (Traditional Hebrew Melody); March of the Priests of Huitzel from "Montezuma" (Manuscript), Frederic Grant Gleason; Fugue in C minor, Bach; "Hymnus, Alexander von Felitz; Love Song, Giuseppe Ferrata; "Romanza," Walter Keller; Extremization on theme furnished at time of performance.

**J. Lawrence Erb, Urbana, Ill.**—Professor Erb has given the following programs at the University of Illinois auditorium on Sunday afternoons: Jan. 7—First Organ Suite in G minor, Rogers; Andante religioso, Op. 19, Cole; Chorale, "Wie schön leucht' uns der Morgenstern," Rinck; Grand Chorus in B flat, Dubois; Andante con moto in F, Hollins; "Liebeslied," Harker; Postlude in E flat, Erb.

Jan. 14—Allegro con spirito, Sonata in C, Borowski; Serenade, Federlein; Sonata in E minor, Rogers; Meditation, Gretchen; "Romance sans Paroles," Bonnet; Magificat in D, No. 1, Lemaire; "In Moonlight," Kinder; Andante with Variations and "Marche Triumphale," Lemmens.

Jan. 21—First Sonata in D minor, Op.

42, Guilmant; Prayer, Pache; Festival Hymn, Bartlett; Idyl, Lefebvre-Wely; Pastorale in G, Wachs; "The Swan," Stebbins; Finale in C, Fauchey.

Jan. 28—Prelude and Fugue in D minor, Bach; Madrigal in A flat, Rogers; Minuet and Trio in B minor, Faulkes; Sonata No. 5, in D, Mendelssohn; Caprice in B flat, Guilmant; "Gavotte Moderne," Lemare; "Pomp and Circumstance," Op. 39, No. 1, Elgar.

Mr. Erb gave a complimentary recital Jan. 19 at which he played: First Suite for Organ, Rogers; Nocturne in A flat, Stoughton; Largo from "Xerxes," Handel; "Noel Ecosais," Guilmant; Pilgrims' Chorus from Tannhäuser, Wagner; Andantino in D flat, Chauvet; "Liebeslied," Harker; Grand Chorus in G, Faulkes.

**Dr. Francis Hemington, Chicago.**—Dr. Hemington gave his 25th recital in the church of the Epiphany Feb. 5 and presented the following program: Grand Chorus, Hollins; Invocation, Mailly; First Movement, Sonata in C minor, Salome; Festival Toccata, Fletcher; Melody in D, Clere; Triumphant March ("Aida"), Verdi; Fugue in G minor, Bach; Finale, Sonata No. 1, Guilmant.

**Arthur Davis, St. Louis, Mo.**—Playing at Christ Church cathedral Mr. Davis gave the following: Festival Commemoration, West; Nocturne, Ferrata; Caprice Pastorale, Guilmant; Meditation, Sturges; Cantilene, Guilmant.

At Warrenton, Mo., playing in Central Wesleyan college Jan. 24, Mr. Davis presented these selections: Toccata and Fugue in D minor, Bach; "In the Twilight," Harker; "Will-o-the-Wisp," Nevin; Allegro Vivace, Morandi; Meditation, Sturges; Caprice Pastorale (MS.), E. H. Sheppard; Rhapsody on Catalonian Airs, Gigout; "Suite Joyeuse," Diggle; Nocturne, Ferrata; Cantilene Pastorale and Grand Choeur (alla Handel), Guilmant; "The Trailing Arbutus," Arthur Davis; "Les Sylphes" (Intermezzo), Arthur Davis; Concert Overture in B minor, Rogers.

**Chester Nordman, St. Louis.**—At his second recital in the new auditorium of the Society of Practical Christianity, given Feb. 4, Mr. Nordman played: Prelude and Fugue, G minor (request), Bach; "Two Ballads," Wolstenholme; "Trauer-mere" (request), Schumann; Sortie, Rousseau; Berceuse (request), Arthur Davis; Paeon, Matthews; Festival Commemoration, West; "Evensong," Easthope Martin; "Home, Sweet Home," Buck; "See, the Conquering Hero Comes," (Handel), Guilmant; "To a Wild Rose" and "A Deserted Farm," Macdowell; Capriccio and March in D flat, Lemaire.

**Dr. Roland Diggle, Los Angeles, Cal.**—Feb. 4, Mr. Diggle played as follows at St. John's church: Sonata Prima, Pleda; A. You; Improvment, No. 3, C. Taylor; Idyl, R. Goss-Custard; Meditation, Federlein; "Sunset and Evening Bells," Federlein; Offertoire, Cholsel; "Oh, the Lifting Springtime," Stebbins.

Feb. 11 he played: Overture in B minor, Rogers; Elegie, Goss-Custard; "My Heart Ever Faithful," Bach; Solemn Prelude, E. Shinner Barnes; "An Elizabethan Idyl," T. T. Noble; Nocturne, J. Lyon; Meditation a Sainte Clotilde, P. James; Cantilene, Goss-Custard; Prelude in A flat, Bach-Gounod.

**Charles M. Courboin, Syracuse, N. Y.**—In his fifteen-minute recitals on Sunday evenings Mr. Courboin has played the following: Jan. 28—"Suite Gothique," Boellmann; "The Question" and "The Answer," Wolstenholme.

Feb. 4—"Hosannah," Dubois; "Shepherd Pipes," Harris; Largo, Schumann.

Feb. 11—"Marche Heroique," Saint-Saens; Scherzo Cantabile, Lefebvre-Wely; "Last Sleep of the Virgin," Massenet.

**William Stansfield, F. A. G. O., F. R. C. O., Washington.**—Mr. Stansfield of the First Congregational church gave a recital Feb. 1 under the auspices of the Washington Society of the Fine Arts in St. John's church, Lafayette square. He played these selections: Suite, Op. 205, Bartlett; "The Garden of Iram," Stoughton; Allegro and Finale from the Ninety-fourth Psalm Sonata, Reubke; Minuet, Stansfield; Variations de Concert, Bonnet; "Christmas in Sicily," Yon; "Chanson de Joie," Hailing; Scherzo in G minor, Callaerts.

**F. Flaxington Harker, Richmond, Va.**—Mr. Harker was heard in a recital at Cabell Hall, Charlottesville, Va., Feb. 4, playing these compositions: Gigue from an Unfinished Suite, Bach; Three Oriental Sketches, Bird; Adagio, Pleyel; "The Answer," Wolstenholme; "Marche Funebre," Tschalkowsky; "In the Twilight," Harker; Minuet, Boccherini.

**Edward Kreiser, Kansas City.**—Mr. Kreiser's offerings Jan. 28 at his 217th recital in the Independence Boulevard Christian church were: Coronation March ("Die Folkwang"), Bartschmid; Fantasia in D flat, Op. 101, Saint-Saens; "An Arcadian Sketch" (new), R. S. Stoughton; Scherzo in G minor, Bossi; "Shadow Song" ("Dinorah"), Meyerbeer; Oriental Sketch, No. 3, Arthur Bird.

Harry E. Courter, pupil of Mr. Kreiser, played the Overture to "Stradella," by von Flotow.

Feb. 11 Mr. Kreiser played: Allegro Symphonique, William Faulkes; "Medi-

tation a Sainte Clotilde" (new), Philip James; Sonata in D minor, No. 1, Guilmant; "Liebestraume," No. 3, Liszt; "Eventide," J. Frank Fryssinger; Overture to "Raymond," Ambrose Thomas.

**A. T. Maynard, A. R. C. O., Ridgefield, Conn.**—Mr. Maynard played as follows in a recital at St. Stephen's church: "Adeste Fideles," Melville; Barcarolle, Wolstenholme; Toccata and Fugue, D minor, Bach; Trumpet Call, Jude; Cavatina, Bohm; "Finlandia," Sibelius; Hallelujah Chorus, "Messiah," Handel.

**Joseph Clair Beebe, New Britain, Conn.**—In his Lenten series at the South church Mr. Beebe has played:

Feb. 21—Beethoven program: "Hallelujah," "Mount of Olives"; Allegretto (Seventh Symphony); Andante (Pathetic Sonata); Funeral March (Sonata); Largo (Second Symphony); Overture, "Coriolanus."

Feb. 28—Wagner program: Magic Fire Scene ("Die Walkure"); "Dreams"; Quintet ("Meistersinger"); Prelude to "Tristan and Isolde"; Elizabeth's Prayer ("Tannhäuser"); Overture to "The Flying Dutchman."

**Caspar P. Koch, Pittsburgh.**—Following was the program at the customary recital in the North Side Carnegie Hall Feb. 3: Sonata in the style of Handel, Wolstenholme; Variations on "Death and the Maiden," Schubert; Melody in F major, Rubinstein; Overture, "William Tell," Rossini.

Feb. 11 Mr. Koch played these compositions: Overture, "Le Nozze di Figaro," Mozart; Aria from Suite in D, Bach; Scherzo, Symphony in D minor, Bach; Meditation from "Thais," Massenet; Variations on "The Star-Spangled Banner," Buck; War March of the Priests from "Athalie," Mendelssohn.

**Sumner Salter, Williamstown, Mass.**—Mr. Salter's Williams College recital, Feb. 4, was marked by the following program: Toccata and Fugue in D minor, Bach; Largo from "New World" Symphony, Dvorak; Scherzo Pastorale, Federlein; "The Swan," Saint-Saens; "L'Angelus," Massenet; Overture, "1812," Tschalkowsky.

**J. Frank Fryssinger, Lincoln, Neb.**—At the First M. E. church of Seward, Neb., Jan. 26, Mr. Fryssinger gave his recital: Sonata in the style of Handel, Wolstenholme; Largo from "Xerxes," Handel; Air from Orchestral Suite in D, Bach; Prelude and Fugue in A minor, Bach; Choral Prelude, "My Heart's Desire," Bach; "Kammenoi Ostrow," Rubinstein; Introduction to Act 3 ("Lohengrin"), Wagner; Fantasia on "My Old Kentucky Home," J. E. W. Lord; "The Swan," Saint-Saens; "Will-o-the-Wisp," G. B. Nevin; "A Deserted Farm," Macdowell; "To a Wild Rose," Macdowell; Toccata, A. Fryssinger; "Gethsemane," Fryssinger.

Dec. 31 Mr. Fryssinger played his one hundredth organ recital in the First Presbyterian church, Lincoln, preceding the evening service, using the following numbers from his own pen: "Grand Choeur," "Moonlight," "Laudate Dominum," "At Parting of Day," "Scherzo Symphonique" and "Gethsemane."

**Victor Vaughn Lytle, A. G. O., Erie, Pa.**—At the First Presbyterian church of Erie, Feb. 18, Mr. Lytle played: Grand Fantasia in G minor, Bach; Berceuse in F, Gounod; "An April Song," Brewer; Minuet in A, Boccherini; Funeral March and Seraphic Song, Guilmant; Preludes in D flat and B flat, Chopin; "Traume," Wagner; Prelude to Act 3 and Bridal Chorus from "Lohengrin," Wagner.

**Walter Wismar, St. Louis.**—Mr. Wismar played his tenth public recital at the Holy Cross Lutheran church, Sunday afternoon, Feb. 4, at the Hotel de Belleville, Ill., assisting. His program was: Chorale: "Nun lob, mein Seel, den Herren," Guilmant; Concerto in D minor, Handel; "Jerusalem, the Golden," Spark; Gavotte, Martini; Fantasia on "Duke Street," Kinder.

**J. W. Clokey, Oxford, Ohio.**—At the monthly vespers recital at the Broadway M. E. church the following program was played on Feb. 4: Introduction to Third Act and Bridal Chorus, Wagner; "Song to the Evening Star," Wagner; "In Springtime," Kinder; "The Crimson Sunset" and "Evening Hymn," King; "A Springtime Sketch," Brewer; "The Tragedy of a Tin Soldier," Nevin; "The Brook," Dethier.

**Kate Elizabeth Fox, Morristown, N. J.**—The organist and choir director of the Church of the Redeemer played the following organ recital on Sunday, Jan. 28, in the Brooklyn Academy of Music: Symphony in D minor (Introduction, Allegro, Pastorale), Guilmant; Fugue in A flat ("St. Ann's"), Bach; Intermezzo, Callaerts; Barcarolle, Faulkes; Toccata (from Symphony 5), Widor.

**Harry L. Vibbard, Mus. M., Syracuse, N. Y.**—The professor of organ and piano at Syracuse University has recently given the following program in recitals at the First Presbyterian church, Auburn, N. Y., and the Wesleyan Conservatory of Music, Macon, Ga.: Symphony No. 6 (First movement), Widor; Nocturne in A flat, Ferrata; "The Brook" (Caprice), Dethier; Fantasia and Fugue in G minor, Bach; Canzona in A minor, Guilmant; Nocturne in C major, Grieg; "The Brook," Grieg; "Dragonflies,"



(Scherzando), Gillette; Toccata di Concerto, Lemare; "The Prophet Bird," Schumann; Allegro, Op. 81, Guilmant.

**Henry Ward Pearson, Frederick, Md.**—Professor Pearson gave the following program at his vespers recital in Hood College Sunday evening, Feb. 4: Second Movement, Sonata in C minor, Baldwin; Andante Cantabile from the Fourth Organ Symphony, Widor; "Vision," Bibl; Humoresque, Dvorak; "Grand Choeur," MacMaster.

**Professor James T. Quarles, Cornell University, Ithaca, N. Y.**—January programs were as follows:  
Jan. 3—Sage Chapel—Prelude and Fugue in G minor, Bach; Sonata in G, Edward Elgar; Slumber Song, William John Hall; Adagio Sostenuto, from "Moonlight" Sonata, Beethoven; March, "The Farewell," from "Lenore" Symphony, Raff.  
Jan. 10—Bailey Hall—Sonata No. 1, Mendelssohn; "Moment Musical" (request), Schubert; "Marche Funebre et Chant Seraphique," Guilmant; "Aphrodite," Ralph Kinder; Fantasia—Overture, "Romeo and Juliet," Tschakowsky.

Jan. 17—Sage Chapel—Choral Song and Fugue, Dr. Samuel Sebastian Wesley; Andante from Violin Concerto, No. 23, Viotti; Fantasia in A, Cesar Franck; "Oh, the Lifting Springtime," Charles Albert Stebbins; Valse Triste, Op. 41, Schumann; Andante Cantabile, from Symphony 5, Tschakowsky.

Jan. 25—Concert Prelude and Fugue in G, William Faulkes; Gavotte, Old French; Fantasia in E flat, Camille Saint-Saens; Suite in E minor, Felix Borowski; Meditation from "Thais," Massenet; Vorspiel to "Tristan and Isolde," Wagner.

Jan. 31—Sage Chapel—Prelude and Fugue in A minor, Bach; Andante from Quartet in D, Mozart; "Aria Seriosa," Karg-Elert; Melodrama, Bergliu (reading with organ accompaniment), Grieg; "Am Meer" (request), Schubert; Introduction to Act 3, "Die Meistersinger," Wagner.

Jan. 7, at Elmwood Music Hall, Buffalo, Professor Quarles played: "Grand Choeur Dialogue," Gounod; "Evensong," Martin; Fantasia in F minor, No. 2, Mozart; Sonata in G, Edward Elgar; Prelude to "Le Deluge," Saint-Saens; Fugue in D, Guilmant; "Allegro Giubilante," Federlein; Serenade, Rachmaninoff; Irish Tune from County Kerry, Grainger; Slumber Song, Hall; March and Chorus from "Tannhauser," Wagner.

**James Clayton Warhurst, Philadelphia.**—Selections played by Mr. Warhurst at the Gethsemane Baptist church during January follow:

Jan. 7—Epilogue, Rogers; Elegie, Borowski; "Marche Solennelle," Borowski; Toccata, Borowski; "Wagening," Hauser; Fugue in E flat, Bach; Pastorale, Rogers; Concert Overture in E flat, Faulkes.

Jan. 11—Prelude in F, Jackson; "Träumerei," Schumann; Offertoire in B flat, Wely; Melody in A, Parker; "Echo Bells," Brewer; Intermezzo, Goebert; "Evensong," Martin; Fanfare, Dubois.

Jan. 21—Prelude in C, Jackson; "Pastorale, Giordigiani; Finale in C minor, Jackson; Prelude in G, Bach; "In Moonlight," Kinder; Grand Chorus in B flat, Dubois; "Eventide," Harker; "Jubilate Deo," Silver.

Jan. 28—Communion, Guilmant; Christmas Pastoral, Harker; Postlude in B flat, West; "Priere du Matin," Lacey; Gothic March, Salome; "Evensong," Harker; Grand Chorus, Halling.

**Harry C. Banks, Jr., Philadelphia.**—Mr. Banks gave the Sunday evening recital at St. Clement's church, 28, playing: Ave et Musette, Karg-Elert; "The Swan," C. A. Stebbins; Andante (Symphonie Pastorale), Tschakowsky; Festival Toccata, P. E. Fletcher.

**Frederick N. Shackley, Boston.**—Mr. Shackley gave the following program Feb. 11 at the Church of Our Saviour in Roslindale: Sonata in C minor, Op. 27, (First movement), Rheinberger; "Fin Lux," Dubois; Andante Cantabile (From Fourth Organ Symphony), Widor; "Song of Sorrow," and Scherzo-Toccata, G. Balch Nevin; "At Eventide," F. N. Shackley; Cantilene, H. F. Watling; "Jubilate Amen," Kinder.

**Miss Emma Cecelia High, Philadelphia.**—Miss High played the following at the Memorial church of St. Paul, Overbrook, Pa., on Feb. 20, under the auspices of the American Organ Players' Club: Concert Overture in B minor, Rogers; "In Memoriam," Gordon Balch Nevin; Prelude and Fugue in C minor, Bach; "The Optimist," R. F. Maitland (dedicated to Miss High); "Dreams," Stoughton; "Elles," Bonnet; "Chant de Printemps," Bonnet.

**G. Herman Beck, Belleville, Ill.**—Mr. Beck gave his fourth recital at the Lutheran Zion church Sunday, Feb. 18, in the afternoon. His program was: Sonata 5 (Allegro appassionato), Guilmant; "Vision," Rheinberger; Humoresque, Dvorak; Offertory in G (MS.), I. C. Strieter; "Marche Nuptiale," Rene L. Becker; Canonetta, Frysinger; Toccata in D, Kinder.

**Frederick Faassen, Chicago.**—In a concert at Woolley Memorial Methodist church Feb. 22 Mr. Faassen played these numbers: Small G minor Fugue, Bach; "Adoratio et Vox Angelorum," Dubois; Berceuse, Godard; Festal March in D major, Smart; Vorspiel to "Otto Visconti," Gleason; Romanza in D major, H. W. Parker; "At Evening" (Idyl), Buck; Meditation from "Thais," Massenet; "Hymne a Sainte Cecile," Gounod; Grand March from "Aida," Verdi-Schley.

**William H. Jones, Norfolk, Va.**—Mr. Jones gave a recital in Cabell Hall at the University of Virginia Jan. 21, playing: Larghetto, Faulkes; "Sposallizio," Liszt; Nocturne in D flat, Chopin; "Rococo," Palmgren; "Finlandia," Sibelius; Benediction Nuptiale, Frysinger; Scherzo (MS.), William H. Jones; "The Swan,"

Saint-Saens; Scotch Fantasia, Macfarlane.

**Adam Jardine, Helena, Mont.**—At his recitals in the Consistory-Shrine Temple Mr. Jardine has played the following programs:

Jan. 28—Prelude and Fugue in E minor, Bach; Largo (requested), Handel; "Shepherds' Dance" and "Morris Dance," German; "Legend," Federlein; Overture to "William Tell," Buck-Rossini.

Feb. 4—Fugue in G major, Bach; Novelties, Holloway; Serenade (requested), Schubert; "Ophelia," "A Shepherd's Tale," "Narcissus," Ethelbert Nevin; Intermezzo, Callaerts; "Jerusalem the Golden," Spark.

Feb. 11—Grave and Allegro from Sonata in A flat, Rheinberger; "Chant Seraphique," Frysinger; Caprice in B flat, Botting; Adagio from Sonata in D minor, Merkel; Minuet (requested), Padewski; Overture to "Poet and Peasant," von Suppe.

**Dr. Edwin Arthur Kraft, Cleveland.**—Mr. Kraft's Trinity Cathedral recital on Feb. 12 was marked by these offerings: Concert Overture, Rogers; "Where Dusk Gathers Deep," Charles A. Stebbins; "Oh, the Lifting Springtime," Stebbins; "Liebestraume," Liszt; "Caprice Heroique," Bonnet; Largo from Concerto in D minor, Bach; Fifth Sonata (First movement), Guilmant; "Evening Bells and Cradle Song," Macfarlane; "Marche Russe," Schminke.

**Bertram T. Wheatley, Austin, Texas.**—Mr. Wheatley gave the following program Jan. 17 at St. David's church: "Messe de Mariage," Dubois; Cantilena in A minor, Salome; Grand Choeur in A major, Salome; Reverie, Floyd J. St. Clair; Double Fugue in C minor, Albrechtsberger; Meditation, Floyd J. St. Clair; Grand Triumphant Chorus in A, Guilmant.

**George Henry Day, F. A. G. O., Youngstown, Ohio.**—Sunday evening recitals for February at St. John's church, Youngstown, were as follows:

Feb. 4—Allegro Moderato, Lemmens; Adagio, Lemmens; Pontifical March, Lemmens; Fanfare (Fuga), Lemmens.  
Feb. 11—Prelude, Wolstenholme; "Le Carillon," Wolstenholme; "The Answer," Wolstenholme; Allegretto, Wolstenholme.  
Feb. 18—"The Erl King," Schubert; Serenade, Schubert; "Moment Musical," Schubert; Military March, Schubert.

There are no "repeats" in these after-service recitals since the institution of the series last October. Each week the works of a new composer are presented. Few, many, of the congregation leave the church before the last note is played. Many come for the recital after attending services in their own churches.

**William C. Young, Philadelphia.**—The following organ music was played at the twenty-minute recitals in the Central North Broad Street Presbyterian church, Philadelphia, by Mr. Young during January: Andantino in D flat, Chauvet; Concert Fantasia, Stewart; "Echo Bells," Brewer; Coronation March, Meyerbeer; Andante Cantabile, Widor; Grand Chorus, Halling; Pastorale in G, Wach; "Marche Russe," Schminke; "Angelus," Massenet; "In Moonlight," Kinder; "A Desert Song," Sheppard; Fantasia on "Ein Feste Burg," Thomas; Berceuse in C, Feste; March from "Leonore" Symphony, Raff; Serenade, Schubert; "Thanksgiving" (Pastoral Suite), Demarest.

**Watson H. Giddings, Middletown, N. Y.**—Mr. Giddings gave his twenty-fourth sacred organ recital Jan. 28, playing: Fugue in G minor, Bach; Cantabile, Franck; Fourth Sonata, Guilmant; Pastorale, Wach; Concert Overture, C major, Hollins.

At his twenty-fifth recital, Feb. 11, he played as follows in giving a program by modern American composers: Sonata in E minor, Rogers; Sketch, Sketch, Brewer; Sunset Meditation, Biggs; Serenade, Miller; Wedding Hymn, Woodman; Melodie Pastorale, Demarest; Spring Song, Macfarlane; "Marche Pittoresque," Kroeger.

**Robert Allen, A. A. G. O., New Bedford, Mass.**—Mr. Allen gave this program Jan. 29 at the North Congregational church: Sonata No. 5 in C minor, Guilmant; "Elsa's Dream" ("Lohengrin"), Wagner; Berceuse, Debruck; "Song of Sorrow," Nevin; "Marche Russe," Schminke; "Cavata" ("Der Freischütz"), Weber; Overture in C minor, Faulkes.

**F. Arthur Henkel, Nashville, Tenn.**—At his free recital in Christ church Jan. 28 Mr. Henkel played: Fantasia in E flat, Saint-Saens; "The Swan," Stebbins; "Forest Murmurs" from "Siegfried," Wagner; Scherzo in D minor, Faulkes; Toccata from Fifth Symphony, Widor.

**Dr. Dingley Brown, Youngstown, Ohio.**—Under the auspices of the altruistic department of the Monday Musical Club, Dr. Brown gave a recital Jan. 29 on the large new organ in the Westminster Presbyterian church. Dr. Brown's playing evoked a most highly complimentary analytical review from the critic of the leading Youngstown paper. The offerings at the recital were: Prelude and Fugue, G major, Bach; Andantino, "Power of Sound" Symphony, Spohr; Romanza ("La Reine de France" Symphony), Haydn; Sonata, Op. 154, Rheinberger; "Im Garten" ("Ländliche Hochzeit"), Goldmark; Offertoire (on two Christmas cantatas), Guilmant; Overture, "William Tell," Rossini.

**J. L. Edwards, Detroit.**—In a recital at St. Andrew's Presbyterian church of Windsor, Ont., Feb. 13, Mr. Edwards was heard in the following selections: "Epithalamie," Georges MacMaster; Allegro (Second Concerto), Handel; Allegro vivace, Allegro cantabile and Toccata (Fifth Symphony), Widor; "The Swan," C. A. Stebbins; Madrigal, E. H. Lemare; Sonata No. 1 (Allegro); Andante; Allegro con fuoco) Borowski; Fountain Revery, Fletcher; Romanza, H. R. Wolledge; "St. Cecilia" Offertory, No. 2, Batiste.

**J. W. Holand, Detroit.**—In a recital Jan. 25 at the Second Baptist church Mr.

Holland played: Toccata in F, Ward; "An Elizabethan Idyl," Noble; "Approach and Passing of a Band," Holland; Scherzo in D minor, Federlein; Toccata in D minor, Bach; "The Storm," Holland.

Feb. 16, at the Martha Holmes church, Mr. Holland gave a recital in two sections—the first section by French and German composers and the second section by American composers. In December Professor Holland gave several recitals on the four-manual Kimball organ in the Regent theater.

**Samuel A. Baldwin, New York.**—Professor Baldwin's February programs at the College of the City of New York included among others the following:

Feb. 11—First Sonata in A minor, Karg-Elert; "Le Petit Berger" and Menuet, Debussy; Toccata and Fugue in D minor, Bach; Silhouette and Minuet, from "Serenade for wind instruments," Op. 44, Dvorak; Variations de Concert, Bonnet; "In the Twilight" (Prayer), Harker; Fugue on Chorale from "The Prophet," Liszt.

Feb. 18—Organ compositions of the Italian school—Passacaglia, Frescobaldi; Adagio from Second Sonata and Gavotta from Twelfth Sonata, Martini; "Aria da Chiesa," Anonymous; Toccata in E flat major and Theme and Variations from Sixth Sonata, Capocci; Adagio (Duetto) from Second Sonata, Don Giovanni Pagella; "Marcia del Bardi," "Scena Pastorale," "Chant du Soir" and "Hora Gaudiosa," Bossi.

Feb. 18—Prelude in E minor, Bach; "Liebestraum," Lemare; Sonata No. 3, in C minor, Guilmant; "Chant sans Paroles," Frysinger; "Will o' the Wisp," Nevin; Symphonic Poem, "Orpheus," Liszt; Melody in E, Rachmaninoff; Overture to "William Tell," Rossini.

Feb. 21—Organ compositions of the German school—Chaconne in E minor and Fugue in C major, Dietrich-Buxtehude; "Chant de Noel," Pachelbel; Chorale Prelude, "Jesu, Meine Zuversicht," Bach; Fantasia and Fugue in G minor, Bach; Minuetto from Concerto in C minor, Handel; Theme and Finale in A flat, Thiele; Concert Adagio in E major, Merkel; Passacaglia from Eighth Sonata, Rheinberger; "La Nuit" ("The Night"), Karg-Elert; Sonata, the Ninety-fourth Psalm, Julius Reubke.

**Charles H. Demorest, Los Angeles.**—Mr. Demorest has been playing every day on the large organ recently completed by the California Organ Company in the great Hamburg store. He also played with the Minneapolis Symphony Orchestra in four concerts. The ensemble in the storm section of the Strauss "Alpine Symphony" was declared to be tremendous, when the orchestra was augmented to 100 men and the seventy-eight-stop organ was played by Mr. Demorest. Typical programs at the Hamburg store by Mr. Demorest follow:

Feb. 2—Overture, "Semiramide," Rossini; Drink To Me Only With Thine Eyes, Old English; Selection, "Faust."

Gounod; Serenata, Moszkowski; Spanish Dance, Moszkowski; Andante in G, Batiste; "The Flatterer," Chaminade; "The Scarf Dance," Chaminade; "Entree de Cortège," Vanderpool; "Memories," Van Alstyne; "When a Maid Comes Knocking at Your Heart," Friml; "War March of the Priests," Mendelssohn.

Feb. 12—Patriotic program: "Light Cavalry," Overture, Suppe; "From the Land of the Sky-Blue Water" (Indian Melody), Cadman; Variations on "Old Black Joe," Foster; "The American Patrol," Meacham; Suite, Nevin; Serenade, Herbert; "From the Sunny South," Lampe; Popular Song, "Turn Back the Universe," Ball; Popular Song, "When the Sun Goes Down in Roman," Grant; "To a Deserted Farm," "To a Wild Rose" and "From an Indian Lodge," MacDowell; Fantasia on American Airs, Herbert.

**J. F. Reuter, Chicago.**—Professor Reuter gave his fourteenth concert at the Evangelical Lutheran Zion church Feb. 18 and played his entire program from memory. The concert, in which the choirs of Zion and Ebenezer churches united, will be repeated March 11 at the latter church. Professor M. L. Gotsch directs the two choirs. Lorenz Gotsch assists with violin-cello solos. Mr. Reuter's organ selections included: Toccata and Fugue in D minor, Bach; Trio No. 3 from Sonata in E flat, Bach; "Carillon," de Lange; "The Holy Night," Buck; Marche Religieuse, Guilmant; Berceuse No. 2, Kinder; "Hallelujah Chorus," Handel.

**Miss Wilhelmina Woolworth, Watertown, N. Y.**—At the Woolworth Memorial M. E. church, Great Bend, N. Y., Jan. 31, Miss Woolworth, organist and choir director of All Souls' church, Watertown, gave her second recital, playing: Prelude in C minor, Mendelssohn; Cantilene, Maitly; "La Cinquaintaine," Gabriel-Marie; Caprice (The Brook), Dethier; Cavatina, Raff; "Song of Sorrow," Gordon B. Nevin; Pastorale (Symphony 2), Widor; Toccata and Fugue in D minor, Bach; Andante Cantabile (from String Quartet), Tschakowsky; March and Chorus ("Tannhauser"), Wagner.

**Harry A. Sykes, Norristown, Pa.**—At a recital Feb. 8 in Trinity Lutheran church Mr. Sykes played as follows: "Finlandia," Sibelius; Prelude in D, Sykes; Scherzo, Dethier; "The Magic Harp," Meale; Persian Suite, Stoughton; "At Evening," Kinder; "Marche Russe," Schminke.

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The Royal Banners Forward Go.....	12

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Shout, Ye High Heavens.....	12
DEMAREST, CLIFFORD	
Praise Ye the Name of the Lord.....	12
GALBRAITH, J. LAMONT	
The Resurrection Morn.....	12
HANSCOM, E. W.	
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HUHN, BRUNO	
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LANSING, A. W.	
In the End of the Sabbath.....	12
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SHACKLEY, F. N.	
I Shall Not Die but Live.....	12
SPENCE, W. R.	
Wake, Ye Ransomed.....	12
STEANE, BRUCE	
Look, Ye Saints (Processional).....	08

### FESTIVAL

## Organ Music

DUBOIS, THEO	
Hosannah (Chorus Magnus) 75	
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Op. 128, No. 1. Festival March in D.....	65
Op. 128, No. 6. Finale in E flat.....	65
FOOTE, ARTHUR	
Op. 29, No. 1. Festival March 40	
HARRISON, JULIUS	
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HOLLOWAY, F. W.	
Allegro Pomposo.....	60
KING, OLIVER	
Op. 120, No. 4. Wedding March.....	60
LANSING, A. W.	
Festival March.....	65
RENAUD, ALBERT	
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SELLARS, GATTY	
Festival Overture.....	60
SPENCE, W. R.	
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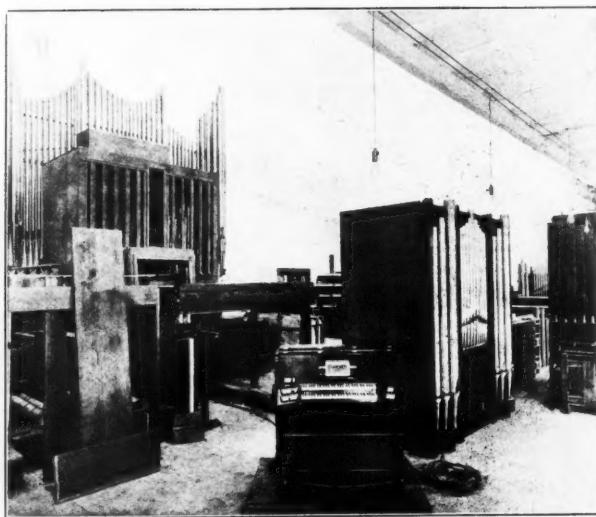
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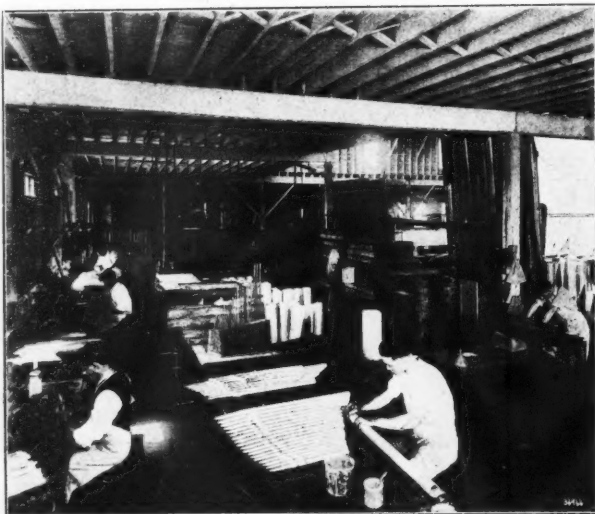
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BY HAROLD V. MILLIGAN.

"GOD HATH SENT HIS ANGELS," by W. Berwald.

"O SONS AND DAUGHTERS, LET US SING," by Paul Ambrose.

"CHRIST IS RISEN! CHRIST IS RISEN!" by William R. Spence.

Published by Oliver Ditson Company, Boston.

The Oliver Ditson Company adds this year to its already extensive and valuable library of Easter choir music three excellent new anthems for the joyous occasion. To the musician, perhaps, Berwald's "God Hath Sent His Angels," words by Phillips Brooks, will prove the most interesting. The poem itself is an unusually good one and Mr. Berwald has provided a most attractive setting for it. The music is rich and varied in harmonic texture, but the composer has skillfully avoided making it too difficult. The chorus parts particularly will be found easy to sing, but very effective against the harmonic variety of the accompaniment. The middle section of the anthem is for alto solo and the chorus passage at the beginning and at the end is practically identical.

Ambrose's "O Sons and Daughters" is in verse form, with a recurring chorus of "alleluias." The verses, which are musically varied, are sung by the chorus, by alto and tenor soloists and by the solo quartet unaccompanied. In this manner considerable contrast is obtained, while the recurring "alleluias" provide the necessary unity. The music is very melodious. So, also, is that of "Christ Is Risen," by William R. Spence, which contains a bass solo.

"PETITE SUITE," by Edward Shippen Barnes; published by A. Durand & Son, Paris.

Very few American composers have the pleasure of seeing their compositions in European editions. The publication of Edward Shippen Barnes' "Petite Suite" for the organ by Durand & Son may be considered a signal honor for this young composer. As far as we know it is the only American composition published by this famous French house. It is an admirable composition, and it is easy to see why it appeals to Durand. Mr. Barnes writes in the modern French idiom, resembling Vierne probably more closely than any other of the contemporary French organ composers. In his rhythmic and harmonic outline as well as in his free use of dissonance Mr. Barnes is characteristically French.

The "Petite Suite" is in four movements, but they are so short that the entire suite may be played as one number either on a recital program or as a service prelude. For the latter purpose it might be played as two numbers, each of two movements. The Prelude is for full organ and is followed by a Pastorale in which effective use is made of the flutes and reeds. The third movement is a Meditation and the Finale, after a vigorous opening theme by the full organ, contains a scherzo movement written in the most approved French manner. The music not only is interesting to the musician, but will be found practical and useful by the church organist.

"SWING LOW, SWEET CHARIOT!" by Carl R. Ditton; published by G. Schirmer, New York City.

Mr. Ditton is really too modest in call-

ing his "Swing Low, Sweet Chariot," a "transcription." He has handled the well-known negro melody in such a charming and interesting manner as to make an original and valuable composition out of it. There have been many attempts to work the old negro melodies into our more sophisticated style of music, the most conspicuous and perhaps successful example being Dvorak's "New World Symphony." Mr. Ditton has, in his way, succeeded as well as Dvorak did. Although he has added little new material to the old melody, he has presented it with so much variety and charm that it makes a complete and perfect composition, and we do not feel the need for the addition of any new musical material.

The composer states that the composition was virtually an improvisation inspired some years ago by the organ in the Mormon tabernacle at Salt Lake City, upon which he had the pleasure of playing. The piece is dedicated to the memory of Booker T. Washington, who is said to have been fonder of this melody than of any other of the old negro tunes. In subject matter and in manner this is one of the most valuable compositions that has come to our desk in a long time and we seldom feel called upon to recommend to the attention of organists throughout the country any composition as highly as we do this one.

"THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS" (for organ), by C. Hugo Grimm; published by the John Church Company.

Mr. Grimm is to be congratulated upon the boldness with which he struck out into unknown paths in his "The Spirit of God Moveth." He has forsaken the only too well trodden highways of organ literature and has presented a tone painting which is distinctly impressionistic in character. His music is modern even to the Debussyesque use of the whole tone scale. There is plenty of variety in the music, beginning and ending in the most delicate pianissimo and achieving a full organ climax. The composer has been markedly successful in this comparatively untried field for the organ and we recommend the piece to all organists who are looking for "something different."

"FANTASIE" (for organ and piano), by Clifford Demarest; published by G. Schirmer.

Organists using the organ in combination with other instruments find the available literature scanty. Mr. Demarest has made a most valuable contribution to the small number of original compositions for piano and organ in his "Fantasie," which is dedicated to Alexander Russell. The music throughout is coherent and well-knit, the composer making excellent use of his thematic material. Each instrument is treated idiomatically, their contrasting characteristics being well brought out. After a maestoso introduction of eight bars built on a fragment of the first theme, the principal theme (Allegro) is presented by the organ alone and later developed with a second theme by both instruments. There is a quiet middle section of a pastoral nature again presented first by the organ alone; the piece closes with a climax built of the first material.

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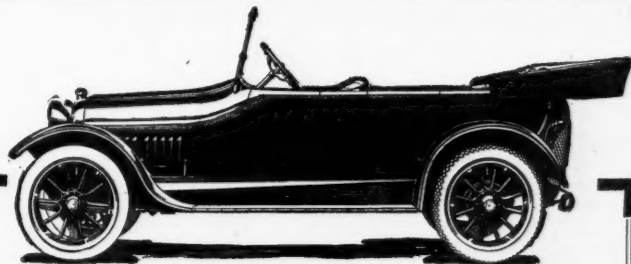
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## With the 'Movie' Organist

By Wesley Ray Burroughs

(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 424 Melville street, Rochester, N. Y., or care of The Diapason, Chicago. Inquiries received by the 15th of the month will be answered in the succeeding issue.)

NOTE—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy:

O. S. = Organ Solo copy (three staves).  
P = Piano solo copy.  
Acc. = Piano Accompaniment part for Orchestra.  
T = Title.

### The Repertoire.

It will be our purpose to give, in a series of articles a selection of the best music (organ and piano solos and orchestral accompaniment parts) which we use in our repertoire. We shall cover music for general use, Spanish, Colonial, Oriental, Scotch, Russian, French, American, Italian—in fact, music for pictures that have locales in any nation of the world. In this way we hope to give any "movie" organist who obtains them for his repertoire the advantage of our experience in that all of the suggested numbers will have been chosen from those which have proved by actual use to be the most valuable.

At the outset, therefore, we strongly advise against the purchase of books and collections because, as is well known, the many duplicates which one gets in this manner are useless, and usually a volume contains only two or three good numbers. We have found out by sad experience that it is far better to buy sheet music.

One of the forms in which music that can be utilized for theater work has been issued is the publication of groups of two to four well-known numbers for orchestra under one heading, as, for instance, Kate Van-nah's suite of songs: "Dawn," "Sleepy Baby" and "For Thee" (Carl Fischer). By buying the piano accompaniment, which can be procured through any music store, the organist will get three good numbers at a low price, and the multitudinous amount of music necessary for the theater work makes it imperative that the organist economize in order that his repertoire shall embrace the greatest amount of really valuable music for the least possible outlay of time and money.

Another reason we urge against books is the fact that in arranging his music for the feature film, if two or more books are included even the feature music cannot all be placed on the rack of the console at one time, but if all selections are in sheet music form this can be done.

The organist should make his selections on his notes on the feature in the order in which he uses them, and it will be noted that in all settings given in this department the change comes as a certain title is flashed on the screen. Sometimes it is advisable to change a moment before the title comes. Marking his music opposite each title on which he changes his selection and arranging the music in his book cover in the same order; placing the selections for the rest of the films—weekly, comedy, scenic or small drama—to follow the feature, the organist is well prepared to do his part.

Of course, music should be classified under the various headings given above and ready to be drawn on for instant use.

(To Be Continued.)

### MUSICAL SETTING FOR THE MODERN WAR DRAMA: "CIVILIZATION." Tri-angle Film. Thomas H. Ince, Producer.

Reel 1—(1) "At Twilight" (O. S.) by Sellars until (2) The Narrative. "Pastorale" (P) by Scarlatti until (3) border village of Maramere. "Harvest Home" (O. S.) by Spinney (Chorale, P 4 at T.). Shadow of threatened war; then resume allegretto as people run) until (4) At the Capital. Military Symphony, second movement (P) by Haydn until (5) The special session. "Arabesque" (P) by Karganoff to end of reel.

Reel 2—(6) T.: Nation's Secret (submarine). Nocturne in G minor (O. S.) by Herker (twice) until (7) First regiments leave. "Soldiers' Chorus" from "Faust"

(P) by Gounod until (8) On the border. "Light Cavalry" Overture (Acc.) by Suppé (repeat 6-8 A major part) to the end of reel.

Reel 3—Continue above until (9) The beginning of battle. Allegro. "Romantic Overture" (Acc.) by Keler Bela (twice) until (10) Then the stars and rest. "Dreams" (P) by Wagner (once) and (11) "Reverie" (O. S.) by Rogers (twice).

Reel 4—Continue above until (12) Their first meeting. Romance (Acc.) by J. Becker (once) and (13) "Melody" (O. S.) by West to end of reel.

Reel 5—T.: When dusk came down. Continue above (twice) until (14) The Limer Arcadia. "Andante quasi Fantasia" (O. S.) by Rogers until (15) No longer sailor. "Agitato" (begin pp and cresc. to ff.) until (16) Boat picks up Count F. "Nocturne in D flat" (P) by Gutman.

Reel 6—Continue above until (17) On shadowy borderland. "Andante Seraphique" (O. S.) by Debart-Ponsac until (18) Dawn. He who returned. "In the Morning" (Acc.) by Grieg until (19) In early watches of night. "To Arms!" Ov. (Acc.) by Clement (pp until title; the combined attack; then ff) until (20) As another bloodstained month. "Cavatina" (Acc.) by Bohm.

Reel 7—T.: A peace that honor, etc. Continue above until (21) Blessed are peacemakers. "Consolation" No. 6 (Acc.) by Liszt (twice, slowly) until (22) Death. Song: "There Is a Green Hill" by Gounod (Alma Marcha Te. From prison cell. Vision of Star of Bethlehem).

Reel 8—T.: Dawn of new day. Continue above (twice) until (23) Come, things to show thee. Song: "O Divine Redeemer" by Gounod (twice) until (24) Registry of Humanity. Largo (O. S.) by Handel.

Reel 9—T.: From bloodstained camps. Continue Largo until (25) Banners of happiness. Gavotte in F (Acc.) by Raff until (26) Soldiers return. "Nibelungen" March (Acc.) by Wagner until (27) Thus grim war. Repeat "In the Morning" by Grieg to the end.

### MUSICAL SETTING FOR THE SCOTCH COMEDY DRAMA: "THE PRIDE OF THE CLAN." Artcraft Film. Mary Pickford, Star.

Reel 1—(1) "Annie Laurie" Var. (O. S.) by Buck until (2) The Isle of Killian. "On the Coast" (O. S.) by Buck (chimes for bell. D: Surf on rocks) until (3) Blessed are they. "Scotch Idyl" (O. S.) by Ralston until (4) On slender shoulders. "Curfew" (O. S.) by Mackenzie.

Reel 2—Continue above until (5) To be closer. "Logie O'Buchan" (Acc.) (twice) and (6) "Ye Banks and Braes" (twice) and (7) "Auld Robin Gray" (once) (D: When old woman writes letter) until (8) Come hither, Limping Lassie. "Edinboro Town" (once) and "War" (twice) until (10) Will you take me? "In the Sudan" (Acc.) by Gesebek until (11) Fadeout of Oriental scene. "Comin' Thro' the Rye" (twice) and (12) "Robin Adair" to end of reel.

(NOTE: The numbers in this reel are contained in "Twelve Scotch Songs," published by Carl Fischer.) (Acc.)

Reel 3—(13) Sabbath Morn (chimes). "Scotch Lullaby" (Acc.) by Kunits until (14) Bring the whip. Selection: "From the Highlands" (Acc.) by Langey (four pages) until (15) David Pitcairn. "When Dusk Gathers Deep" (O. S.) by Stebbins to end of reel.

Reel 4—(16) T.: Lord Dunstable's Yacht. "Hilcan" "Ladies Rye" Waltz (Acc.) by Hildreth until (17) Margot and Jamie on rocks. Song: "Roamin' in the Gloamin'" by Lauder (twice) until (18) Lady D enters hut. Song: "Wee Hoose Mang the Heather" by Lauder until (19) Silks and fine feathers. "Scottish Serenade" (Acc.) by Stephen (once) and (20) Paraphrase: "Blue Bells of Scotland" (Acc.) by Langey (once) until (21) Did ye see how? Var.: "Bonnie Sweet Bessie" (P) by Ryder to end of reel.

Reel 5—(22) T.: Betrothal feast. "Dance Ecossais" (P) by E. T. Baker (Ditson) until (23) Dance begins. "Scotch Highland Fling" until (24) Sammy and Margot alone by tree. "Heather Bloom" (P or Acc.) by Kingsbury until (25) Lord D and Margot (let Acc speak). "Nocturne in A" (O. S.) by Munro.

Reel 6—Continue above (twice) until (26) Jamie reads note. "Bide-a-wee" (Old Scotch Song) by Claribel (three verses) until (27) Farewell. "Flow Gently, Sweet Afton" (song) by Spillman until (28) Margot in despair. "Romance in F" (O. S.) by Richmond.

Reel 7—Continue above (Agitato at T: The weatherbeaten craft) until (29) In the face of danger. "Allegro" Betrothal Ov. (Acc.) by E. Bagley until (30) After hours of storm. "Annie Laurie" to the end.

### NEW PHOTO PLAY MUSIC.

Published by Oliver Ditson Company Boston—

Meditation in A flat by G. H. Federlein. An andante of great beauty for quiet scenes, with a piu mosso in grandioso and dramatic style, for moments where the situations are tense.

Melody in D and Romance in E flat, by R. Gliere.

Souvenir de Warsaw, by Kern.

Three good Russian numbers. The first is an expressive melody with a syncopated accompaniment; the Romance has solo for clarinet and strings with woodwind accompaniment, while Souvenir is a brilliant Polish mazurka which we have used to open the film "Panthea." (Setting next month.)

Published by the White-Smith Company, Boston—

"Dreams," by Stoughton.

A number for organ solo decisively head and shoulders above the scores of mediocre pieces published for organ. It suggests to us the mystical land of dreams in many ways. Opening in B minor, with chords (strings) in the ancient minor scale, there follow sixteen measures for vox humana of a quiet melody, this in turn being succeeded by

thirty-two measures of alternating rapid passages for stopped diapason and mystical progressions (a la Wagner) for wald flöte, closing with the repetition of the solo and minor parts. A very effective and useful number.

Published by John Franklin Music Company, New York City—

Serenade in B flat, Andantino in G, Canzona in D flat, Cantilene Pastorale, "Autumn," Allegretto in G, by Ernest Jores.

Six numbers which will prove useful for general work. The Serenade is the most original and charming melody we have seen in many a day, with melody in the pedals in the second part; the Andantino is very ordinary; the Canzona reminds us of Chaminade's "Autumn" both in rhythm and key; the Cantilene Pastorale has a fine melody with syncopated accompaniment. "Autumn" is also an original number written on four staves (one being for the use of chimes), while the sparkling 2-4 movement of the allegretto suggests use of glockenspiel or Parsifal bells.

"Ma Cherie" (Acc.), by Edwin F. Kendall.

This Valse Lente by the composer of the well known "Charme d'Amour" is recommended for originality. A plaintive minor theme is followed by brilliant major passages. Also published for piano, and as a vocal number.

"A Night in Granada," by Jose Serrano.

"El Cubano," by Carlos Sevan.

Two Spanish numbers with the characteristic rhythm of a Serenade Española. The first is also published as vocal solo.

Published by J. Fischer & Bro., New York City—

"Melancolique," by T. T. Noble.

An organ solo number with solos for flute and orchestral oboe, interspersed with a major movement for strings. Useful for pathetic scenes.

Caprice in F, by Charles A. Sheldon.

A sparkling allegretto movement full of opportunities for dainty staccato effects with xylophone, bells and harp. Suggest use on bright, happy scenes.

### ANSWERS TO CORRESPONDENTS.

D. C. Buffalo, N. Y.—You will find your questions answered in a series of articles, the first being in this month's issue. "Reader," New York City.—Very few pieces are published that would exactly fit the scenes you mention, but we use good Oriental numbers, which have been given in this department during the last three months, when playing them ourselves.

"Movie Organist," Philadelphia, Pa.—We shall include a setting of "Romeo and Juliet" (Metro film) next month, and you will find the class of music you inquire about, used in it—that for ancient Italian pictures.

The First United Brethren church of Wichita, Kan., has placed an organ contract with the Hinners company of Pekin, Ill.

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NEW YORK

### MARKS FIVE YEARS' SERVICE

Special Music Arranged by Russell Carter at Amsterdam, N. Y.

In recognition of the completion of five years' service by the organist and choirmaster, Russell Carter, there was extra music in connection with the evening service at St. Ann's church, Amsterdam, N. Y., on Sunday, Jan. 28.

On Friday evening, Feb. 2, St. Ann's choir sang a musical service in Calvary Reformed church, Hagaman, N. Y., at which the following numbers were given: Organ, Cantilene in A flat, Dubois; "Creation's Hymn," Beethoven; "O Come, Let Us Worship," Himmel; Organ, Largo, Handel; "The Radiant Morn Hath Passed Away," Woodward; "One Sweetly Solemn Thought," Ambrose; "I Will Sing of Thy Great Mercies," from "St. Paul" (soprano boys only), Mendelssohn; Organ, Cantabile, Lemaigre; "Praise the Lord, O My Soul," Watson; Nunc Dimittis in F. Roberts; Organ, Variations on the "Sicilian Hymn," Lux.

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1916

Mr. M. P. Moller,  
Hagertown, Md.

My dear Mr. Moller;

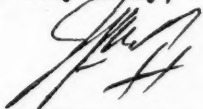
In handing you herewith our  
fourteenth organ contract, it gives  
me pleasure to speak with satisfaction  
of our relations for the past two years.

I particularly appreciate the  
patience, ingenuity and skill you have  
shown in adapting your instruments to  
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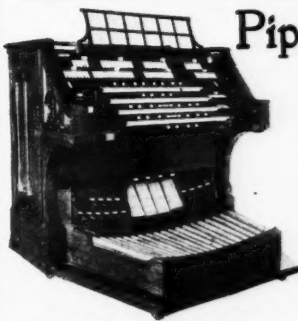
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# THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

Address all communications to The Diapason, 210 South Desplaines Street, Chicago. Telephone, Haymarket 6100.

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Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, MARCH 1, 1917.

## NEW SUBSCRIPTION RATE.

The subscription fee for THE DIAPASON was increased on Jan. 1, 1917, to 75 cents a year, as announced in the issue of that date. This slight advance was made compulsory by the large recent increases in the cost of paper, labor, etc.

Subscribers will confer a favor by noting the change in making their remittances.

With Joseph Bonnet the center of attention in many cities by American organists, with Denver assured of a large municipal organ, with Yale dedicating its instrument—a colossal work of art, as it is pronounced to be—and Pittsburgh ordering a monster new organ, 1917 promises to be a banner year for organists and builders of organs. Were it not for the war clouds we would be able to see only a golden hue on our constantly widening horizon. But with so much organ news The Diapason finds its riches of contributions reaching flood-tide. In our February issue we had to omit nearly two pages of news-matter and this month it is the same story. By thus taking our readers into our confidence we pave the way for a plea for indulgence from those who find items missing. Yet we offer our readers more than 25,000 words of reading matter exclusive of advertising.

## ARE THE IMPORTED BEST?

The American Guild of Organists has done well in establishing a standard among organists; possibly it could devise a way to establish a standard of good sense among those who give organs. So many misfit, sub-standard instruments are traceable to some generous but misguided person who gave an entirely inadequate organ or stipulated just the wrong builder, or what not. We have just heard of a case in Canada which according to accounts from there should arouse American as well as Canadian organists. The generous woman who gave the large organ to the Metropolitan Methodist church of that city and who in her will left \$60,000 to the church to provide a salary of \$2,500 for the organist and choir-master, made the condition that this organist shall be a graduate in music of Oxford, Cambridge or London and an F. R. C. O. As a consequence the organist holding the position there is compelled to retire and his successor must be imported.

No one in the world has greater respect for an F. R. C. O. than The Diapason, but why is an American organist not good enough for an American church? We welcome every English organist who comes here if he comes with a good reputation and can play well. But are the people of this continent to be permitted to believe that the organist educated on our soil is an inferior product?

## SUGGESTION TO THE BUILDER.

A large Chicago piano store is doing a clever thing in connection with its activity toward popularizing the grand piano. It offers to send anyone for the asking a paper pattern

showing the actual size of its smallest grand, to prove how easily the instrument will fit into even the smallest room.

This struck us as an idea worth considering for the organ builder. Why not do more to popularize the residence organ? Advertise its possible dimensions to the public, say through the high-grade magazines. Tell the layman how easily it is possible under modern methods and with the ingenuity of the organ builder to place a really sizable organ, so far as tone is concerned, in his living-room.

The average person not many years ago considered the grand piano a perfectly proper thing for the immense homes of the wealthy or for concert purposes. Then came the smaller grands and today the piano manufacturers cannot keep up with the demand for these grand pianos. Today the average man considers the organ a possibility only in a church and a millionaire's house. Frank E. Morton of Chicago, whose speeches always contain ideas, in addressing the N. A. O. Illinois council recently told them the "midget organ" was coming. We agree with him, and it will benefit those who see it and promote the demand early.

## THE ORGANIST AND HIS FEES

Editor of The Diapason. Dear Sir: Of late there has been much talk of "Why the organist has not the same standing as other professional men, such as the doctor, the lawyer, etc.," although he may have had a more expensive, longer and better training in his line than his fellow professional. The following facts are self-explanatory:

A doctor in a city of 150,000 people performed an operation lasting twenty minutes, for which he received \$500. An organist in the same city played at a wedding which, because of rehearsals, extra practice, notices to the newspapers, etc., took about fifteen hours, and received \$10. The doctor received 2,250 times as much for his time as the organist. The doctor is hardly known outside his own town and received his entire school and college training in his home town. The organist spent four years abroad, as well as studying with the best teachers in this country, and is known as a leading organist all over his state.

The question comes up: "Are the organist's services worth more?" "Is the public willing to pay more?" The answer is "Yes." Well, why doesn't the organist charge more? Why doesn't the organist adopt a scale of prices? Why doesn't the piano teacher organize and have state examinations like the public school teachers, lawyers, doctors, etc.? Is the reason that the musician is of lower mentality than the barbers, druggists, etc., who are organized?

"EASTERN ORGANIST."

## Kind Word from England.

[From The Organist and Choirmaster, London.]

The Diapason (Chicago, U. S. A.) for December began its eighth volume. Our best congratulations on the useful work done by this excellent paper.

## New Compositions by Thorley.

Walter Handel Thorley gave the ninth of a series of recitals at Trinity Episcopal church, Berkeley, Cal., Feb. 13. Mr. Thorley, who was representative organist of Great Britain at the Paris Exposition of 1889 and was until recently a professor at the Royal Academy of Music, London, played several of his own compositions. His valise triste, "Kismet," is included in the program and was played for the second time in public. A new national march for New Zealand from Thorley's pen was played for the first time. Mr. Thorley was for many years in the antipodes and during his sojourn there composed a national march for Australia which is considered one of his most brilliant compositions. Other numbers included Mendelssohn's Sonata No. 1 in E minor, the Prelude to "Lohengrin," Lefebure-Wely's Offertory in G, and the Bridal Chorus from "Lohengrin."

## NEW OFFER FOR COURBOIN

Syracuse Man Appointed City Organist of Springfield, Mass.

The city council of Springfield, Mass., passed an ordinance Jan. 19 appointing Charles M. Courboin, the Syracuse organist, as municipal organist and the ordinance was referred to the finance committee. While it is understood that there has been some difference of opinion as to the details of the arrangement to be made with Mr. Courboin, it is believed by those in close touch with the situation that the matter will be adjusted satisfactorily.

According to the plan presented to the council by two residents of Springfield who are interested in municipal recitals, the idea is to have Mr. Courboin give two recitals each month except July and August on the municipal organ, or a total of twenty recitals during the year. Tickets for these recitals would be sold at the nominal rate of \$1.50 each for the entire series, and, as the tickets would be transferable, there seems little doubt in the minds of the promoters about the possibility of selling tickets enough to fill the house, which seats 4,000.

Mr. Courboin would remain at his post in the First Baptist church of Syracuse, going to Springfield only for the recitals.

The most noteworthy recital the last month by Mr. Courboin was that given on Feb. 13 in the Piedmont Congregational church of Worcester, Mass., under the auspices of the Choral Union of the church. The church was packed by an audience of about twelve hundred people and the organist was repeatedly encored.

## TRINITY CONCERTS DRAWING.

The fifth, sixth, seventh and eighth of the series of twenty-one weekly organ concerts at Trinity Episcopal church, Chicago, were played during February by Irving C. Hancock of Trinity, Mason Slade of Christ church, J. Percival Davis of Grace church, Joliet, and Robert R. Birch of Emanuel church, La Grange.

These concerts are proving very popular among organists and the more ambitious organ students of Chicago. The soloists are playing well, their programs containing many novelties as well as the working repertory of local organists. All interested should send for the booklet which contains the twenty-one programs, pictures of the fifteen organists playing and the Trinity key desk.

Mr. Davis' program was as follows: Prelude in C Sharp minor, Rachmaninoff; "Romance," from Symphony "La Reine de France," Haydn; "Lakme" (Introduction to Third Act), Delibes; "Chanson Sans Paroles," Tchaikowsky; Andante Cantabile, Tchaikowsky; Third Sonata in C minor, Guilman; "The Swan," Saint-Saens; "To a Wild Rose," MacDowell; "Pomp and Circumstance," No. 4, Edward Elgar; "Serenade d'Automne," Chaminade; "Buona Notte," Ethelbert Nevin; Introduction to Third Act and Bridal Chorus ("Lohengrin"), Wagner.

The organists for the Monday evenings in March are: Irving C. Hancock, Trinity; Stanley Martin, St Mark's, Evanston; Alice R. Deal, Leavitt Street Congregational church, and Dr. Francis Hemington of Epiphany church.

## By Pittsburgh Composers Only.

At a special musical service Feb. 11, T. Carl Whitmer of the Sixth Presbyterian church of Pittsburgh presented compositions exclusively of Pittsburgh composers. The works given are: Organ—Prelude and Fugue in E minor, William H. Oetting; Pastoral, Adolph M. Foerster; Toccata in F Sharp, T. Carl Whitmer; Anthem, "I Will Love Thee, O Lord," Harvey Gaul; Anthem, "Abide with Me," Vincent Wheeler; Anthem, "Art Thou Weary?", William H. Oetting; Contralto Solo—"Out of the Deep," L. M. Genet; Organ—"At Sundown," Gordon Stanley; Anthem, "Remember Now Thy Creator," Whitmer.

## NEW ORGAN FOR PITTSBURGH

[Continued from Page 1.]

### Tremulant.

PEDAL ORGAN (Augmented).

Double Open Diapason, 32 ft.  
Contra Bourdon, 32 ft.  
Resultant Bass, 32 ft.  
First Open Diapason, 16 ft.  
Second Open Diapason, 16 ft.  
Violone, 16 ft.  
Bourdon, 16 ft.  
Gedeckt (from Swell), 16 ft.  
Contra Gamba (from Choir), 16 ft.  
Dulciana (from Echo), 16 ft.  
Open Diapason, 8 ft.  
Violoncello, 8 ft.  
Flute, 8 ft.  
Still Gedeckt, 8 ft.  
Principal, 4 ft.  
Bombarde, 32 ft.  
Trombone, 16 ft.  
Ophicleide (from Great), 16 ft.  
Contra Fagotto (from Swell), 16 ft.  
Clarion, 8 ft.

### ECHO ORGAN.

Double Dulciana, 16 ft.  
Cor de Nuit, 8 ft.  
Lieblich Gedeckt, 8 ft.  
Viol Sourdine, 8 ft.  
Vox Angelica, 8 ft.  
Flute Harmonique, 4 ft.  
String Mixture, 3 rks.  
Vox Humana, 8 ft.  
Cathedral Chimes.  
Tremulant.

## BACH RECITAL BY BONNET

Guilmant School Hears French Organist—Banquet by Alumni.

Joseph Bonnet paid a gracious compliment to his friend, Dr. William C. Carl, and the Guilmant Organ School, of which he is honorary vice-president, in offering a Bach recital in memory of Alexander Guilmant Feb. 12 in the Old First Presbyterian church, New York. The program was devoted entirely to selections from the works of Bach and included the Prelude and Fugue in E minor, Fantasia and Fugue in G minor, Prelude and Fugue in D major, together with the Chorales "Agnus Dei," "In dulci Jubilo," "O Man, Bemoan Thy Fearful Sin," "My Heart is Ever Longing," "The Old Year Now is Past and Gone," "In Thee is Gladness" and "From the Depths of Woe." For the last two trombones were used.

A banquet was tendered Mr. Bonnet in the evening at the Hotel Knickerbocker by the members of the alumni association of the Guilmant School. The banquet proved to be one of the most elaborate thus far given this season. A replica of the Church of Saint Eustache of Paris was reproduced in sugar and the grand organ as well. Dr. Carl introduced Mr. Bonnet in a happy speech and presented him with a laurel wreath and bronze plaque on which was reproduced the portrait of Guilmant. The speakers included: M. Liebert, consul general for France; Marquis de Polignac, Otto H. Kahn, Dr. Henry Leiniger, the Rev. Dr. Howard Duffield and Philip Berolzheimer. Albert Wiederhold, accompanied by Willard Irving Nevins, sang a song written for the occasion by Clarence Lucas and set to the music of Mr. Bonnet's "Romance sans Paroles."

## Eddy Has Audience of 5,000.

Clarence Eddy had an enthusiastic audience of 5,000 people at Atlanta, Ga., Feb. 18, when he played at the Auditorium, and a large one at Wesleyan College in Macon the next day. Next season they will have a city auditorium at Macon with seating capacity of 5,000, and a \$20,000 concert organ. Mr. Eddy has been engaged for a series of six recitals on it next winter or spring, in connection with the Southern Chautauqua.

Feb. 23 Mr. Eddy played in the First Presbyterian church at Nashville, and other dates include:

Feb. 26—Cleveland.  
Feb. 27—Middletown, Ohio.  
March 1—Janesville, Wis.  
March 3—Hollins, Va.

Mayor Speer of Denver has been on a trip to the East to consult with the leading organ builders of the country. Their respective bids and specifications will be submitted, upon his return, to a committee of musicians, Rotarians and other interested citizens. After the installation of the organ next summer, a city organist will be engaged to give free recitals for the enjoyment of citizens and tourists, and soloists of renown will be engaged from time to time, when a nominal admission fee—probably 10 cents—will be charged.



## The Organist as a Factor in the Musical Industry

By FRANK E. MORTON,  
Acoustic Engineer of the American Steel and Wire Company.

Paper read before Illinois Council of National Association of Organists in Chicago, Feb. 18.

Your friends and admirers and perhaps once in a while some of your family tell you of your good qualities and express their approval of all that you do. I should like to be classed among these admiring friends, but I understand that my function here is analytic, pathologic.

The desirability of mutual helpfulness between the artist and the artisan, the organist and the manufacturer and dealer, being assumed, it becomes right and proper that indictment should be made freely of all conditions interfering with such cooperation. And I am called to be the grand jury and bring in the indictments in this case.

Heretofore the manufacturer has furnished the organist with a medium for the expression of the artist's ideal only; now to establish one point of contact the artist must demand a medium for the expression of these ideas emanating from the maker of and dealer in things. Form and color are the essentials to responsiveness; therefore both must be modified.

The organ today is the Verduin of conservatism in music. Innovations get in by breaking through about three lines of trenches of tradition and inertia and timidity. The nineteenth century religious atmosphere—sedate, sombre, suspicious of gaiety, fearful of change—still shrouds the grand old instrument of harmony in which the church so impressively expressed its moods.

But both music and the church have changed. It is no secret that religion now consciously assumes a sprightlier manner. As to music, we think back a few fleeting decades to the time when anything composed outside the most rigid rules was anarchistic. Musicians fled from it as from a bomb without stopping to find out whether or not it was dangerous. It was new—that was enough. How the first timorous departures from the regular sequences jarred! And how naturally they glide by now when the most daring changes, with the slimmest thread of sequence, are not merely tolerated, but accepted as legitimate adventures across the frontier of the old limited music realm.

In particular lines the same escape from old barriers is seen. For years it was the same old round of grand operas. Nothing new. Why not? Just because it wasn't done, you know. A new opera was something to be viewed with suspicion and scorn. Gradually the new musical thought forced its way through the ramparts of conservatism, and now it is the novelties that make the strength of every opera season.

Amid this onrushing current of the new, the progressive, the expanding, the organ still looms as conservatism's bulwark. The sacrosanct associations I have mentioned tend to hold it in its ancient place, and the organist's attitude of mind—the profession's general esprit de corps—has been conservative. Radicalism has seemed out of place; organists generally not only have been content in their bondage to tradition, but have prided themselves in it.

I urge you to look for new possibilities in the instrument you have mastered. Demand from the manufacturers enlivening factors—chimes, tympani, chrysoglott, xylophone, drums and cymbals and other characteristic effects—not all at

once, but progressively as they become assimilated.

The spell of the soporific is past. The modern business man—keyed high, his mind allegro timed—cannot abide it. Not only that; it is fatal for him to submit to it. Emotional relaxations he must have, but they must be relaxations that do not deaden, that keep up his nerve. The business man knows this, and he is wary. The organ really is one reason why men do not go to church. They know, or at least they feel, that the narcotic strains they hear unfit them for their strenuous life and ditch their train of thought and activity so that they may not get it back on the track for days—valuable days.

The business man thinks and speaks in terse, crisp sentences, potent with the dominating thought. To his mind the soporific tones of the church organ are proper mediums for the expression of the spirit of industry. To him anything soporific is anathema. Were he acoustically analytical, he would point out to you that simple tones grouped to express inertia were used by the snake charmers of India to induce in the cobra the spirit of inactivity.

So your painstaking art expands itself largely in narrow channels, cut off from the active, virile, modern man. Put under your touch the palpitating agencies that express the world of today and you will broaden your appeal without lowering your artistry.

And you need not stop here. The ocean of opportunity is vast when once you strike out from the landlocked past. The organ need not rear itself gigantic, solitary and aloof in cathedral seclusion. There is room for it in every assembling place and out in the homes of the everyday people. The small portable pipe organ is the musical possibility of the immediate future. Your advocacy—another step in your adjustment of contact—would give the innovation impetus and sweep away any ground for overcaution by the manufacturer. The pipe organ in the living room may seem fantastic at the first glance, but do not let that frighten you away. There is nothing in the construction of the organ that will not adapt itself to diminutive reproduction. And the demand is certain as soon as the manufacturer, recognizing the possibilities of the field, devotes himself as zealously to it as now to the installation of some monumental instrument.

There is no reason why, within a short time, pipe organ appurtenances, now obtainable with difficulty and delay, should not become standardized like those of an automobile, easily replaceable and at reasonable cost.

With these midget pipe organs popularized, perhaps "faddized," appearing in chapels and lodge halls and hotels and homes even in the smallest villages of the country, the organist's occupation as an art opportunity and as a business career becomes marvelously broadened.

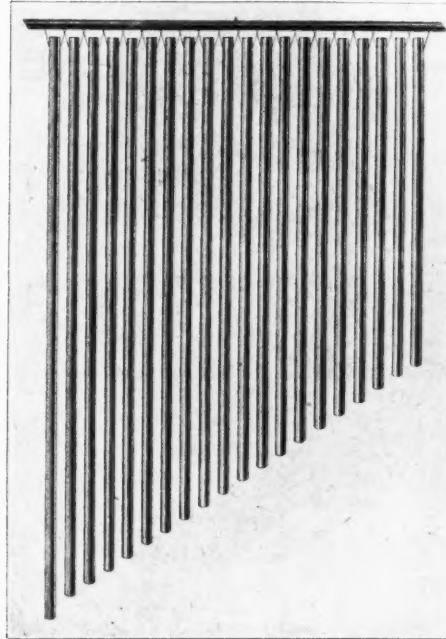
The status of your profession as a whole and the individual scope of your personal performance are dependent on your keeping pace with the step of the times. Recognition of this oneness of interests is growing among organists, manufacturers and dealers and it is not wild prophecy or a visionary hope, but safe and sane prescience that says: these now diverse elements through your efforts will soon be unified in a musical trinity of now unrealized power.

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Under the apt title "Ecclesiae Organum," have been assembled in two volumes some seventy-five selections exceptionally suited for use in the church service, as pre-ludes, offertories, interludes and postludes.

The aim in compiling these collections has been to provide music which, while distinctly churchly, would not necessarily exclude pieces of a bright and cheerful character. A medium grade of difficulty is maintained throughout, thus making the selections available to every church organist. The pieces, which are carefully edited by Edmondstone Duncan, represent many well-known composers, including: Francis Burgess, E. d'Evry, F. M. Jephson, A. Renaud, C. Vincent and H. F. Watling.

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## QUARLES IS THE GUEST OF PHILADELPHIA CLUB

### PLAYS SCHOLARLY PROGRAM

Cornell Man Heard by Audience of  
700 at St. Clement's Church—  
Afterwards Entertained  
by Musicians.

Seven hundred persons, including all the organists of the city, and visiting organists from Lancaster, Pottstown, Woodbury, Morristown and other suburban localities, assembled in St. Clement's church, Philadelphia, on Tuesday evening, Feb. 13, to hear the "special guest recital" given under the auspices of the American Organ Players' Club. The recitalist was James T. Quarles, assistant professor of music and organist of Cornell University, Ithaca, N. Y. He played a program which was far removed from the popular taste—in fact, it was generally conceded that it was a very "stiff program." Mr. Quarles played with authority, clear-cut technique and conservative registration; dynamic effects abounded when called for, but the flashy was eliminated. The program was: Prelude and Fugue in A minor, Bach; "Aria Seriosa," Karg-Elert; Fantasia in E flat (by request), Saint-Saens; Introduction and Passacaglia, Reger; Gavotte, Old French; Fantasia in A minor, Franck; Elevation, Rousseau; Grand Choeur Dialogue, Gigout; "Elegia," Oreste Ravanello; Fantasia-Overture, "Romeo and Juliet," Tschai-kowsky.

Mr. Quarles was entertained at the Musical Art Club by the officers and directors of the club on Monday evening, meeting many of the prominent vocalists and instrumentalists of the city. On Tuesday morning he was given opportunities to examine the "largest organ in the world," at Wanamaker's. This organ as rebuilt now contains 238 speaking stops, without duplication, and there is provision for about fifty more. A special recital was played at the Stanley Theater at noon by Rollo F. Maitland, with Mr. Quarles as guest, accompanied by Dr. Ward, president of the club.

Following his recital at St. Clement's, of which Mr. Fry is organist, Mr. Quarles was given a dinner at Boothby's Hotel by the club members. Mr. Quarles was introduced by Dr. Ward as "a man to whom the club gave honor as befitting his official position in one of the great universities and as one of the leading recitalists of the country." In his response Mr. Quarles gave the club due credit for fostering the love of pure organ music for so many years.

### Big Lenten Series Arranged.

At St. Peter's church, Sherbrooke, Quebec, the following Lenten organ recitals have been arranged:

Shrove Tuesday, Feb. 20—By Arthur Egg, F. R. C. O., organist of Christ Church Cathedral, Montreal.

Feb. 27—By J. E. F. Martin, of St. James', the Apostle, Montreal.

March 6—By E. A. Bishop, of Quebec cathedral.

March 13—By Dr. H. C. Perrin, F. R. C. O., director of McGill Conservatory of Music, late organist of Canterbury cathedral.

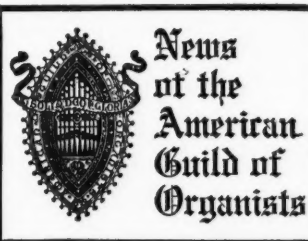
March 20—By George Brewer, F. A. G. O., of the Church of the Messiah, Montreal.

March 27—By A. E. Whitehead, Mus. Bac., A. R. C. O., organist of St. Peter's.

April 5—"The Seven Last Words," Dubois, by soloists, choir and organ.

### Clarence Dickinson Lectures.

Clarence Dickinson has drawn good audiences to his annual series of historical organ lecture recitals at Union Theological Seminary, New York, on all Tuesday afternoons in February. He will complete the series the first Tuesday afternoon in March, at 4 o'clock. The last lecture recital in the series will treat of the subject of tonality, as exemplified in the history of music from the Greek down to the present time, in Stravinsky, Ornstein and other modern writers.



### Examination Dates Set.

Announcement is made by Warren R. Hedden, chairman of the examination committee, that the tests for guild degrees will be held at all of the centers on Thursday, May 31, and the paper-work (theory) on Friday, June 1.

### Headquarters News.

The monthly meeting of the council was held at the guild offices, Jan. 29, with Warden Gale presiding. The chief reports of interest were those of Dr. Baier, general treasurer, whose devotion to the work of the guild is swiftly putting our finances on a firm business basis, and of Mr. Elmer, chairman of the recital committee, who has in store for guild members an event of more than usual interest. Mr. Hedden, chairman of the examination committee, reported unusual activity in the coming examinations. The dates have been set for May 31 and June 1, and many candidates have already registered. The examinations of the guild are its most vital work and their influence has placed the organ profession on a much higher plane than it ever attained before.

The nominating committee was elected as follows: Chairman, Frank Wright; H. Brooks Day, R. Huntington Woodman, Carl G. Schmidt and Mrs. Kate Elizabeth Fox.

The following were elected colleagues:

**Northeastern Pennsylvania Chapter.**  
Hessling, Miss Leila A., Honesdale.  
Hiller, Mrs. H. B., Carbondale.  
Homer, James F., Scranton.  
Neary, Miss Elizabeth, Scranton.  
Roida, Mrs. William, Peckville.  
Thompson, Thomas William A., Wilkes-Barre.

**Tierney, Miss Stella G., Scranton.**  
Williams, David J., Wilkes-Barre.

**Headquarters.**  
Beckwith, W. H., Newark.

**Bertl, Emil A., Newark.**

**New England Chapter.**  
Dean, Miss Grace F., Taunton.

**Downes, Herbert W. W., Haverhill.**  
Whittier, Charles H., Cambridge.

**Minnesota Chapter.**  
Buss, Mrs. J. C., Minneapolis.

**Fletcher, Dean, Minneapolis.**  
McKeechie, Alexander A., St. Paul.

**Moench, Alexander O., St. Paul.**

**Illinois Chapter.**  
Gray, Miss Alice B., Chicago.

**Hoy, A. Dwight, Woodstock.**  
Thompson, J. Clifford, Geneseo.

**Southern Ohio.**  
Cloyer, Joseph W., Oxford.

**Weissbach, Miss Fredericka, Cincinnati.**

**Northern Ohio.**  
Barbour, Miss Ruth, Canton.

**Schoman, Carl G., Canton.**

**Western New York.**  
Fleming, Mrs. D. R., Rochester.

**Keppel, Miss Edna M., Ebenezer.**  
Stevens, J. Harvey, Rochester.

**Kansas Chapter.**  
Alman, R. M., Salina.

**Brase, Hagbard, Lindisborg.**

**Southern California.**  
Keller, Miss Carolyn M., Los Angeles.

**District of Columbia.**  
Sylvester, Mrs. John Milton, Washington.

### Pennsylvania Chapter.

The thirty-eighth public service of the Pennsylvania chapter of the American Guild of Organists was held in St. Luke's church, Germantown, Philadelphia, on Tuesday evening, Jan. 30. S. Wesley Sears of St. James' church, Philadelphia, sub-dean of the chapter, played the organ prelude—the Marche Pontificale from Widor's First Symphony. The choir of St. Luke's, under the direction of George Alexander A. West, choirmaster and organist, sang Parker's Evening Service in E, and the anthems were: "Now When Jesus Was Born," by Holbrooke, and "How Lovely Is Thy Dwelling Place," from the Brahms Requiem. T. Tertius Noble of St. Thomas' church, New York City, was to have played the offertory number and had chosen the Matthew Camidge Concerto in G minor, but was kept at home by illness, and in place of the concerto, the choir of St. Luke's sang two numbers, the Benedictus and Agnus Dei from Parker's Communion Service in E, in

illustration of the address, which was on the subject of mass music, and delivered by the Rev. Samuel Upjohn, S. T. D., rector of St. Luke's. The organ postlude, played by Mr. West, was Liszt's famous but seldom-heard Fugue on the Choral from "Le Prophete."

The next service of the chapter will be held on Sunday afternoon, March 18, at St. James' church, Philadelphia, under direction of S. Wesley Sears. On Tuesday evening, March 27, the choir of St. Martin's in the Fields, Chestnut Hill, Philadelphia, will sing the "Via Crucis" by George Alexander A. West. The fourth service of the chapter for the current season will be held in Calvary Presbyterian church, Philadelphia, early in May.

### West Tennessee.

The West Tennessee chapter met in the guild room on Thursday morning, Feb. 1, with the dear, Ernest F. Hawke, presiding.

It was decided that the chapter accept the invitation to affiliate with the Tennessee Federation of Music Clubs. A letter was read from Warren R. Hedden, chairman of the examination committee of the A. G. O., asking that the requirements for the guild examinations for June, 1917, be distributed, and urging that interest be aroused in these examinations among the organists. This was supplemented by a talk from John B. Norton, showing the importance of the young organists especially studying to take these degrees.

The third recital of the season was given at St. Mary's Cathedral on Tuesday evening, Jan. 30. An excellent program was rendered by Miss Matilda Reid, Miss Agnes Powers, Ernest F. Hawke and Paul Stalls, assisted by Carl Willis, violinist; Milton Knowlton, baritone, and the cathedral choir.

A recital was given at St. John's Methodist Episcopal church on Wednesday afternoon, Feb. 21, for the pupils of the Central high school, with Enoch Walton chairman.

### Georgia Chapter.

Miss Eda Bartholomew gave the third recital of the third series of this chapter at St. Mark's Methodist church in Atlanta Jan. 23. Her program was: Chromatic Fantasia in A minor, Thiele; "To Spring," Grieg-Lemare; Menuet, Debussy-Roques; Nocturne, Arthur G. Colborn; "Piece Heroique," Cesar Franck; "Angelus," Sigfrid Karg-Elert; "Chanson de Nuit," Elgar; Scherzo in G minor, Bossi; "Cloches du Soir," Chauvet-Goss-Custard; Berceuse, G. Waring Stebbins; "Marche Heroique," Saint-Saens-Guilmant.

### Missouri Chapter.

Paul John Weaver gave a recital under guild auspices at the Sheldon Memorial church in St. Louis Feb. 11. His selections were: Theme and Variations (from First Sonata), Yon; Prelude and Fugue, D minor, Bach; "Meditation Serieuse," Bartlett; "At Twilight," Stebbins; Scherzo Caprice, Rowler; "At Evening," Kinder; Fanfare d'Orgue, Shelley.

### Southern Ohio Chapter.

The dean, Sidney C. Durst, entertained the members at his home on the evening of Jan. 29. Joseph W. Cloyer of Miami University played his new organ concerto, with orchestra parts played on the piano by Miss Sara Norris, also of Miami. The concerto is a remarkable work for one so young, and the performance was equally so. Miss Norris also played the Baldwin C minor Sonata and Mr. Cloyer the Dethier Scherzo.

Professor Charles E. Clemens, Mus. D., of Cleveland, gave the third of the season's recitals at Christ church, Cincinnati, Feb. 5. The following program was superbly given: Karg-Elert, "Ich dank Dir, lieber Herr";

Bach, Allegro from Sonata 2; Mendelssohn, Allegretto from "Lobgesang"; Widor, Adagio and Finale from Symphony 6; Rheinberger, Monologues 2 and 6; Handel-Chipp, "The Harmonious Blacksmith"; Johnson, "Aubade"; Sibelius, "Valse-Triste"; Lemare, "Marche Heroique."

### New Branch in California.

A sub-chapter of the Southern California chapter was formed recently at a meeting held at the home of Dr. Humphrey J. Stewart in Coronado, according to an announcement made by Percy Shaul-Hallett of Pasadena, dean of the chapter.

Mr. Hallett has appointed Dr. Stewart, who is official organist at the San Diego exposition, sub-dean of the new organization, and Alfred Conant, organist of the Christian Science church, as secretary, temporarily.

### Central New York.

The eighth public service was held at Emanuel church in Little Falls Feb. 8. Harry S. Mason of the First Presbyterian church of Auburn played as a prelude the Larghetto by Capocci and the Prelude to "The Deluge" by Saint-Saens. The postlude was by Gordon R. Peters of St. Andrew's church, Utica, who gave the allegro moderato from Peace's First Sonata de Camera. F. R. Bullock of Emanuel church played the service. Stainer's "God So Loved the World" was the anthem and for the offertory Hiles' "The Lord Is My Light" was sung.

### Ontario Chapter.

A fine recital was given at Old St. Andrew's church, Toronto, Feb. 13 by the Ontario chapter. The three-manual Casavant organ of forty-six stops was used and the performers were Richard Tattersall and G. H. Knight, Mus. B. Mr. Knight played as follows: Sonata in G minor, No. 8, Rheinberger; Scherzo in D minor, Dvorak and Slavonic March, Tschai-kowsky. The selections of Mr. Tattersall were: Allegro in C (Sonata No. 5), Bach; Cantilene (Symphony No. 3), Vierne; "Le Sourire," Bernard Johnson; Allegro (Symphony No. 6), Widor.

### Illinois Chapter.

The bi-monthly dinner of the chapter was held at Kuntz-Remmler's Saturday evening, Feb. 24. Dr. Browne had for his guest Hans Merx, Archbishop Mundelein's new diocesan musical director. The address of the evening was given by Felix Borowski, distinguished composer and critic. Mr. Borowski's views on "A New Note in Organ Music" are indeed interesting, while of such a character that one is made to think. A plea for abolition of the "drab" and the commonplace in organ music found instant response. In the thought that Bach (possibly Mendelssohn, also) had exhausted fugal forms as regards romanticism, Mr. Borowski suggested that Richard Strauss, Debussy, Cyril Scott, Holbrook, et al., might have something really worth while to say were these unusual men to turn their attention to writing for the organ. Mr. Borowski's talk throughout was immensely enjoyed by those present.

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# **DRAWS 1,600 PEOPLE TO SATURDAY RECITAL**

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Average Audience of 1,400 in Church of the Holy Trinity at Philadelphia—Edifice Filled for Mr. Kinder's No. 673.

Ralph Kinder of Philadelphia has finished another series of January Saturday recitals at the Church of the Holy Trinity and the attention given these recitals by musical circles, and especially organists, and the size of the attendance make them among the most noteworthy of the winter. The church seats 1,600 people and was filled for the last recital. The average attendance was 1,400. The closing recital was the 673d played by Mr. Kinder at Holy Trinity, which number includes the half-hour recitals preceding the evening service every Sunday.

Following have been Mr. Kinder's programs:

Jan. 6—Allegro con fuoco, De Boeck; Prelude in E minor, Piazzano; Fugue in D major, Bach; "Salut d'Amour," Elgar; Fantasia on the hymn-tune "Hanover," Lemare; Funeral March of a Marionette, Gounod; Song without Words, Kinder.

Jan. 13—"Marche Russe," Schminke; Vorspiel to "Parsifal," Wagner; Serenade, Kinder; Toccata in C and Meditation, d'Evry; Caprice, Jepson; Evening Song, Goss-Custard.

Jan. 20—Chromatic Fantasia and Fugue in A minor, Thiele; Intermezzo, Kinder; Scherzando, Gillette; Minuet, Beethoven; Summer Sketches (Dawn, The Bee, Cuckoo, Evening), Lemare; "Marche Nuptiale," Widor; "The Minster Bells," Wheelodon.

Jan. 27—Sonata, No. 8 (first movement), Guilmant; Andante Cantabile (from the String Quartet), Tschai-kowsky; Scherzo, Dethier; Persian Suite (Alla Marcia, Lento, Scherzando), Stoughton; "In Moonlight," and "Exultemus," Kinder.

## **Played Organ with One Hand.**

Dr. L. A. Du Mouchel, organist at the Cathedral of the Immaculate Conception, Albany, N. Y., is suffering from a compound fracture of the right arm, near the wrist, the result of a fall on an icy sidewalk. Notwithstanding the accident, Dr. Du Mouchel has continued his duties, playing the organ with his left hand.

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## OPENING RECITAL BY EDDY

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A fine piece of work which has just been completed by the Treu Organ Company of St. Louis is the entire reconstruction of a Johnson organ into a three-manual electric action instrument for the new Westminster Presbyterian church of St. Louis. Mr. Treu's conscientious work is well-known to organists in and near St. Louis and the results achieved in this instance are said by those who have heard the instrument to add greatly to his reputation. The organ is in a beautiful edifice and the latter was crowded to hear Clarence Eddy give the opening recital Jan. 22.

The specification of the organ follows:

### GREAT ORGAN.

Open Diapason, 16 ft.  
Open Diapason, 8 ft.  
V.ola d'Gamba, 8 ft.  
Keraulophon, 8 ft.  
Doppel Flöte, 8 ft.  
Octave, 4 ft.  
Flauto Traverso, 4 ft.  
Twelfth, 2 2/3 ft.  
Fifteenth, 2 ft.  
Mixture (3 ranks), 2 ft.  
Trumpet, 8 ft.

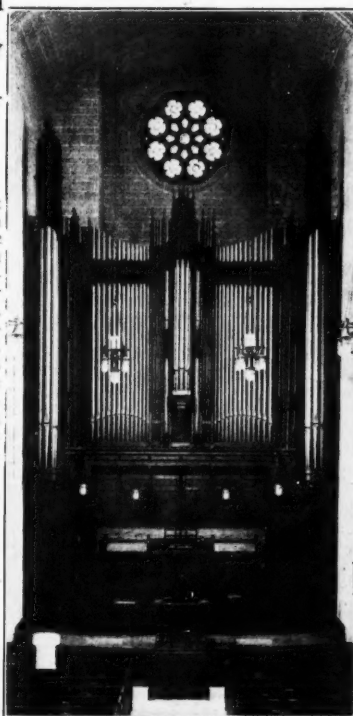
### SWELL ORGAN.

Bourdon, 16 ft.  
Open Diapason, 8 ft.  
Salicional, 8 ft.  
Dolcissimo, 8 ft.  
Stopped Diapason, 8 ft.  
Quintadena, 8 ft.  
Flute Harmonique, 4 ft.  
Violin, 4 ft.  
Cornet Dolce (3 ranks), 2 ft.  
Cornopean, 8 ft.  
Oboe, 8 ft.  
Vox Humana, 8 ft.

### CHOIR ORGAN.

Geigen Principal, 8 ft.  
Dulciana, 8 ft.

# TREU ORGAN AT ST. LOUIS.



Melodia, 8 ft.  
Fugara, 4 ft.  
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Clarinet, 8 ft.  
Tremolo.

### PEDAL ORGAN.

Open Diapason, 16 ft.  
Bourdon, 16 ft.  
Violoncello, 8 ft.  
Flute, 8 ft.  
Lieblich Gedeckt, 16 ft.

# FEATURES U. S. COMPOSERS.

## Albert Riemenschneider Plays Latest Works of Americans.

In his recent recitals at Baldwin-Wallace college, Albert Riemenschneider has been presenting largely organ works by American composers. The works in larger form performed at the last six recitals have been Rene L. Becker's five sonatas and a new suite by R. S. Stoughton, entitled "Sea Sketches." Mr. Becker's fourth and fifth sonatas were played from manuscript, as they have not yet been published. Each of these two new sonatas has movements which show Mr. Becker's steady growth as a composer over the earlier sonatas. The Prelude to the Fifth sonata is a movement of unusual virility and is startling as an organ composition. Mr. Riemenschneider presented two entire programs devoted to the works of Mr. Becker.

The "Sea Sketches," which are also

not yet published, were received with great delight by the large audience which had previously heard and enjoyed the Persian and Egyptian suites by the same composer. As in his earlier suites, Mr. Stoughton composes in a decidedly exotic vein and makes great demands upon the imagination. The sub-titles of the suite are "In the Grotto," "Nymphs," "Sirens" and "Neptune" and in the working out of his ideas Mr. Stoughton finds these pictures a fertile field.

One of the interesting novelties was the first public performance of Oscar Schminke's Funeral March, a work of true and deep inspiration.

Among the other American composers represented on the programs were Ralph L. Baldwin, Gottfried Federlein, Charles A. Stebbins, T. Tertius Noble, A. Walter Kramer, Pietro A. Von, E. Nevin, E. F. Johnston and G. Waring Stebbins. "Ero-ton," a new organ number by Mr. Becker, dedicated to Albert Riemenschneider, proved to be a favorite.

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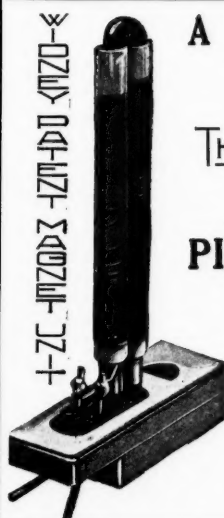
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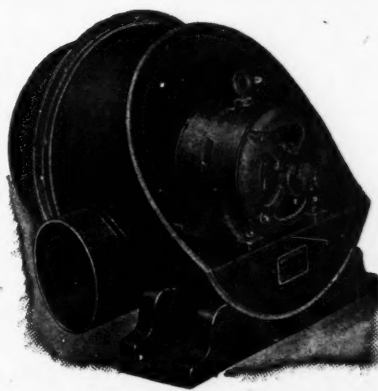
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## Alfred Mathers Church Organ Company

Cincinnati, O., Feb. 3, 1916.  
The Alfred Mathers Church Organ Co., Worth St., Cincinnati, O.  
Gentlemen: It gives me pleasure to transmit to you the following resolution passed by the Vestry of Grace Episcopal Church, Avondale, at its regular meeting on January 25, 1916.

RESOLVED, THAT the Vestry, on behalf of the Rector, Choirmaster and Congregation of Grace Episcopal Church, Avondale, tender to the Alfred Mathers Church Organ Company its appreciation of the new Electric, divided Cathedral organ recently installed, which has completely fulfilled the expectations of the Congregation, as well as the promises of the Alfred Mathers Company, which company has fully carried out its contract.

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(Signed) STUART R. MILLER,  
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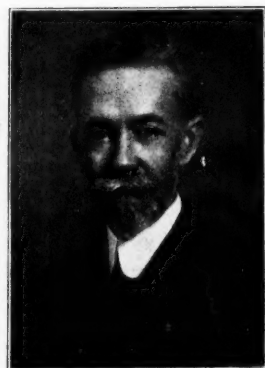
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GREAT ORGAN—(6-inch wind pressure).

1. Diapason, 8 ft.
2. Gross Flöte, 8 ft.
3. Gamba, 8 ft.
4. Gemshorn, 8 ft.
5. Wald Flute, 4 ft.
6. Oboe, 8 ft.
7. Tuba (10-inch wind pressure), 8 ft.

SWELL ORGAN—(6-inch wind pressure).

8. Bourdon, 16 ft.
9. Violin Diapason, 8 ft.
10. Viole d'Orchestre, 8 ft.
11. Gedeckt, 8 ft.
12. Voix Celeste, 8 ft.
13. Orchestral Flute, 4 ft.
14. Violina, 4 ft.
15. Viol, 2 ft.
16. Solo Mixture, 3 rks.
17. Contra Fagotta, 16 ft.
18. Horn, 8 ft.
19. Oboe, 8 ft.
20. Clarion, 4 ft.
21. Harp (Split Tube).

CHOIR ORGAN—(6-inch wind pressure).

22. Geigen Principal, 8 ft.
23. Concert Flute, 8 ft.
24. Dulciana, 8 ft.
25. Unda Maris, 8 ft.

26. Chimney Flute, 4 ft.
27. Labial Oboe, 8 ft.
28. Clarinet, 8 ft.
29. Vox Humana, 8 ft.
30. Harp.
31. Tremolo.
32. PEDAL ORGAN—(6-inch wind pressure).
33. Diapason, 16 ft.
34. Violone, 16 ft.
35. Bourdon, 16 ft.
36. Lieblich Gedeckt, 16 ft.
37. Bass Flute, 8 ft.
38. Violoncello, 8 ft.
39. Bassoon, 16 ft.
40. Trombone (10-inch wind pressure), 16 ft.

There are pedals to operate a bass drum, a snare drum and cymbals. An automatic player is provided.


## FOR CLEVELAND CITY ORGAN

Movement to Collect \$50,000 for Instrument in New Auditorium.

A movement to collect a fund for a \$50,000 organ for the new public auditorium in Cleveland was begun at a meeting of representatives of musical societies with the council committee on group plan and city planning. A few large subscriptions will be sought from well-to-do patrons of music and then an appeal to the public for smaller subscriptions will be made.

Following are the compositions Frederic Tristram Egner played in January at the Regent Theater. Detroit: "Question and Answer" and Cantilene in A flat. Wolstenholme; Overture to "Lohengrin," Wagner; Triumphal March, Lemmens; Overture in E flat. Faulkes; "Suite Gothique," Boellmann; "Lustspiel" Overture, Bela; "Cantique Du Soir" and Romance, Wheelodon; "Sunshine and Shadow," Buck; "At Twilight," Nevin; "Autumn," Johnston; "Liebeslied," Henselt; Spring Song, "Chanson sans Paroles," Lemare; "Benediction Nuptiale," Hollins; Cantilene and Grand Choeur, Wheelodon; "Raymond" Overture, Thomas; Fanfare, Lemmens.

The prize of \$50 offered by the Baton Club of Chicago for the best anthem submitted was awarded to Hague Kinsey, organist of Christ Episcopal church, Los Angeles. Sixty anthems were submitted, the contest closing Dec. 1. The winning anthem will be published by the Gamble Hinged Music Company under the title, "It Is a Good Thing to Give Thanks."



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Strand at Providence, R. I., with Its Staff of Four Organists, to Provide Enlarged Facilities for These Artists.

After more than a year of successful use the Möller organ in the large Strand Theater, Providence, R. I., is being enlarged by the addition of a fifteen-stop solo organ on heavy pressure and a number of foundation stops added to the pedal, great and swell. Charles H. Williams, manager of the Strand, who is an enthusiastic advocate of the organ as the most effective means of supplying the necessary atmosphere for motion pictures, is confident that no small proportion of the success his house has enjoyed is due to the organ and the way it is played by his staff of four musicians. This staff consists of Aurele J. Forest, Arthur James, Myron C. Ballou and E. LeRoy Armstrong.

H. P. Seaver, representing Mr. Möller, in collaboration with these players and the manager, has succeeded in working out the enlargement and installation of what is expected to be one of the most effective theater organs in New England. The specifications of the completed organ are as follows:

- PEDAL ORGAN (5-inch wind).**
1. Resultant Bass, 32 ft.
  2. Open Diapason, 16 ft.
  3. Octave Bass, 8 ft.
  4. Violon, 16 ft.
  5. Violoncello, 8 ft.
  6. Tuba Major, 16 ft.
  7. Stopped Flute, 8 ft.
  8. Tuba Major, 16 ft.
  9. Tuba Mirabilis, 8 ft.
  10. Tuba Clarion, 4 ft.
  11. Bass Drum, single stroke, lowest octave.
  12. Bass Drum, roll, lowest octave.
  13. Snare Drum, roll, second octave.
- GREAT ORGAN (5-inch wind).**
14. Open Diapason, 16 ft.
  15. First Open Diapason, 8 ft.
  16. Second Open Diapason, 8 ft.
  17. Great Flute, 8 ft.
  18. Gross Gamba, 8 ft.
  19. Gamba Celeste, 8 ft.
  20. Viol, 8 ft.
  21. Vibrant Strings, 8 ft.
  22. Flute d'Amour, 4 ft.
  23. Octave Viol, 4 ft.
  24. Fifteenth, 2 ft.
  25. Tuba Profunda, 16 ft.
  26. Tromba, 8 ft.
  27. Clarion, 4 ft.
  28. Chimes (tubular), twenty bells.
  29. Xylophone, twenty notes.
  30. Triangle, lowest octave.
  31. Snare Drum, second octave.
  32. Tremolo.
- SWELL ORGAN (5-inch wind).**
33. Bourdon, 16 ft.
  34. Open Diapason, 8 ft.
  35. Doppel Flute, 8 ft.
  36. Viol d'Orchestre, 8 ft.
  37. Viol Celeste, 8 ft.
  38. Quintadena, 8 ft.
  39. Harmonic Flute, 8 ft.
  40. Violina, 4 ft.
  41. Flute Harmonique, 4 ft.
  42. Flautino, 2 ft.
  43. Oboe, 8 ft.
  44. Clarinet, 8 ft.
  45. Tuba, 8 ft.
  46. Tremolo.
- SOLO ORGAN (8-inch wind).**
47. Stentorphone, 8 ft.
  48. Philomela, 8 ft.
  49. Gross Gamba, 8 ft. (Duplex with Great.)
  50. Gamba Celeste, 8 ft. (Duplex with Great.)
  51. Concert Flute, 8 ft.
  52. Clarabella, 8 ft.

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53. French Horn, 8 ft.
  54. Flute d'Amour, 4 ft. (Duplex with Great.)
  55. Piccolo, 2 ft.
  56. Solo Tuba, 8 ft.
  57. Tuba Clarion, 4 ft.
  58. Orchestra Oboe, 8 ft.
  59. Celesta (Harp muted).
  60. Chimes (from Great).
  61. Song Birds, highest octave.
  62. Tremolo.
- ECHO ORGAN (5-inch wind).**
- Playable from Great:
63. Echo Strings, 8 ft.
  64. Echo Celeste, 8 ft.
  65. Vox Humana, 8 ft.
  66. Fern Flute, 4 ft.
  67. Echo Tremolo.
  68. Harp, 49 notes.
- Playable from Swell:
69. Echo Strings.
  70. Echo Celeste.
  71. Vox Humana.
  72. Fern Flute.
  73. Harp.

## TRAPS.

- (Playable from pedal studs.)
1. Bass Drum.
  2. Snare Drum.
  3. Tympani.
  4. Triangle.
  5. Song Birds.

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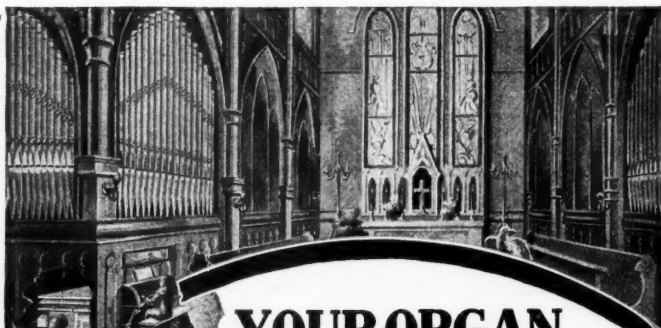
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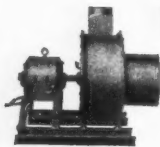
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